Government of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1945

MYSORE:
PRINTED BY THE ASST. SUPDT. AT THE GOVERNMENT BRANCH PRESS
1946

Price Rs. 8-0-0.

Government of Mysore

ANNUAL REPORT

OF THE

MYSORE ARCHÆOLOGICAL DEPARTMENT

FOR THE YEAR 1945

MYSORE:
PRINTED BY THE ASST. SUPDT. AT THE GOVERNMENT BRANCH PRESS
1946

CONTENTS.

PART I—Administrative.

	Page
The Department, Staff, Exploration	1
Conservation, Deputation, Epigraphy	2
Excavation, Numismatics, Publication, Library, Finances, General	3–4

PART II—Conservation Notes on the Ancient Monuments inspected by the Department of Archæology during 1944-45.

KOLAR DISTRICT.

Kolar Gold Fields—	
Cromlechs	5
Muḷbāgal—	
Sōmēśvara Temple	5
Ánjanēya Temple	6
Viṭhala Temple	7
Avaṇi—	
Rāmēśvara Temple	7
Kuruḍumale—	
Chennakēśava Temple	8
Vināyaka Temple	8
Sōmēśvara Temple	8
Kōlār—	
Kōlāramma Temple	8
Sōmēśvara Temple	8
Makbāra	9
Nandi—	
Bhōganandīśvara Temple	9
Rangasthaḷa—	
Ranganātha Temple	10

SHIMOGA DISTRICT.

Bhadrāvati—	
Lakshmīnarasimha Temple	10
Horakere—	
Lakshmīnarasimha image	11
Chennagiri—	
Fort	11
Kētēśvara Temple	12
Nallūr	12
Kalkere—	
Ballēśvara Temple	12
Hodigere—	
Shāji's Tomb	21

Sagar Taluk.

	PAGE
Varadāmūla—	
Gōpālakrishṇa shrine	13
Ikkēri—	
Aghōrēśvara Temple	13
Hirebhāsgar	14
Maḍenūr—	
Îśvara Temple	14
Chimale—	
Pārśvanātha basti	14
Vīrabhadrāpura—	
Îśvara Temple	14
Oddaḷḷi (Varadahaḷḷi)	15

CHITALDRUG DISTRICT.

Ànekoṇḍa—	
Íśvara Temple	15

BANGALORE DISTRICT.

Bangalore—	
Kempe Gauḍa's Watch Towers	16
Bangalore Fort	16
Venkaṭaramaṇasvāmi Temple	17
Tippu Sultan's Palace	17
Māgaḍi—	
Ranganātha Temple	17

HASSAN DISTRICT.

Haḷebīḍ—	
Hoysaḷēśvara Temple	18–19
Basti Haḷḷi—	
The bastis	20
Àdinātha basti	21
Śāntinātha basti	21
Kēdārēśvara Temple	22

MYSORE DISTRICT.

Nanjangud Taluk.

Kaḷale—	
Iṭṭige Mālagamma Temple	22
Lakshmīkānta Temple	23
Nanjangūḍ—	
Śrī Śrīkaṇṭhēśvara Temple	23

Chamarajanagar Taluk.

Haradanahaḷḷi—	
Divyaliṅgēśvara Temple	24
Chāmarājanagar—	
Chāmarājēśvara Temple	25
Janana Maṇṭapa	25

Krishnarajanagar Taluk.

Bhērya—	
Chennakēśava Temple	25

TUMKUR DISTRICT.

Kunigal Taluk.

	PAGE
Amṛitūr—	
Chandramauḷēśvara Temple	26
Chennigarāyā Temple	26
Śībi—	
Narasimha Temple	27

Sira Taluk.

Sira—	
Mallik Rihan Darga	28
Jumma Masjid	29
The Big Jumma Masjid	29
Huliyār—	
Mallēśvara Temple	30
Ranganātha Temple	30

KADUR DISTRICT.

Kadur Taluk.

Keresante—	
Vīrabhadra Temple	31
Janārdana Temple	31
Śambhulingēśvara Temple	31-32

PART III—Study of Ancient Monuments and Sites.

KOLAR DISTRICT.

Mulbāgal—	
Sōmēśvara Temple—	
Architectural History, Images and Pillars	33
Porch and Mahādvāra, Metallīc Naṭarāja, Other sculptures	34
Śankara Tīrtha	35
Anjanēya Temple—	
Main image, Original structure and additions	35
Viṭṭhala Temple—	
History and General description, Pillar sculptures	36
Main Image	37
Nandi—	
Bhōganandīśvara Temple—	
Metallic sculptures	37
Sādali	37

CHITALDRUG DISTRICT.

Aṇaji—	
Kadamba inscription, Fortified hill	37
View of Uchchangi Durga	38

SHIMOGA DISTRICT.

Shimoga—	
Fort gate—Hanumanta Temple—	
Hoysaḷa Pieces	38
Horakere—	
Lakshmīnarasimha image	38
Rāmēśvara Temple—	
Old Pillars	39

	PAGE
Nallūr—	
Hindu Temple, Masjid	39
Vīrānjanēya	40
Kalkere—	
Kallēśvara Temple—	
General description, Vīragals	40
Hanumān Temple	40
Ballēśvara Temple—	
History and general description, Mahishāsuramardinī, Navaranga	41
Varādāmūla—	
Tank, Image of Gāyatri	41
Sadāśiva shrine—	
History and General description, Pillars and Doorways, Image of Gajalakshmī, Sacrificial vessel and Gaṇapati.	42
Gōpālakrishṇa shrine	42
Kāgarsu—	
Image of Vīrabhadra	43
Hirebhāskar	43
Maḍenūr—	
Íśvara temple—	
Images, Vīragals	44
Chimali—	
Image of Mahishāsuramardinī	44
Karūr—	
Image of Mādhava	44
Pārśvanātha Basti—	
General Description, Main image, Other images	45
Ādinātha Basti—	
Pārśvanātha image	45
Avinahaḷḷi—	
Durgā and Vīrabhadra, Other images	46
Ancient Âvinahaḷḷi	46
Vīrabhadrāpura—	
Iśvara Temple—	
Chālukya style of the Ikkēri school, General description of temple	46
Outer view, Navaraṅga doorway, Navaraṅga, Sukanāsi and garbhagṛiha ...	47
Relievos of Nāyaks	48
Gaddemane—	
Inscription of Śīlāditya	48
Sāgar—	
Śiva Temple	48
Oddaḷḷi (Varadahaḷḷi)—	
Mahishāsuramardinī, Portuguese carving	49

BANGALORE DISTRICT.

Bangalore—	
Kempegauḍa's Watch towers—	
Hebbāl	49
Ulsoor, Lal-bagh, Gavipur	50

HASSAN DISTRICT.

Haḷebīḍ—	
Stray sculptures in Hoysalēśvara temple compound, Stray images in Bastihaḷḷi, Near Nagarēśvara temple mound.	51

MYSORE DISTRICT.

Kaḷale— PAGE

Iṭṭige Mālagamma shrine, The Rāyābhishēka Maṇṭapa 52

Bhērya—

A place of Antiquity 52

Chennakēśava Temple—

General description 52

The Navaraṅga, Navaraṅga ceilings 53

Sukanāsi, Main cell and Image 54

MANDYA DISTRICT.

Sātanūr—

Old relics 54

Narasimha Dēvara Guḍḍa 55

TUMKUR DISTRICT.

Sira—

Malik Rihan Darga—

History and General description 55

Verandah, Second storey, Dome, Tomb 56

Amṛitūr—

Situation and Antiquity 56

Chandramaulēśvara Temple—

General description 56

Outer view, Porch, Pillars, Navaranga and Ardhamaṇṭapa 57

Chennigarāya Temple—

General description, Outer walls 57

Eaves, Parapet and tower, Porch, Navaraṅga, Main image 58

Sībi—

Situation and Antiquity 59

Narasimha Temple—

Architectural History 59

General description, Painting 60–62

Navaraṅga and Main cell, Side Cells 62

Prākāra parapet, Metallic Panchamukhi Āñjanēya, Mahādvāra 63

Sira—

The Big Jumma Masjid 64

Huliyār—

Antiquity and old temples 64

Mallēśvara Temple—

General description, Outer walls, Eaves and Tower, Navaraṅga 65

Navaraṅga ceilings 66

Sukanāsi and Garbhagṛiha, Images in the Navaranga 67

Ranganātha Temple—

Late structure, Main image 68

Vināyaka Temple—

General description 68

Main image 69

Vīrabhadra Temple 69

Old Jain Basti 69

Keresante—

Vīrabhadra Temple—

Late Chālukya structure 69

General description 70

Trikūṭēśvara Temple—

General description, Sukanāsi and Navaranga, Porch 70

Outer view of Temple 71

	PAGE
Janārdana Temple—	
History, General description, Outer walls, Eaves and tower, Main image ...	71
Navaraṅga and Mukhamaṇṭapa, Front maṇṭapa	72
Śambhulingēśvara Temple—	
General description, Porch	72
Porch ceiling, Navaranga doorway, Hall and ceilings of Navaranga, Sukanasis and Cells	73
Ruined Structures—	
Jain Basti, Temples of Gaṇēśa, Anjanēya and Lakshmi-Narasimha	74–75

PART IV—Numismatics.

Treasure Trove Coins	76
Private Coins —	
Gold Coins	76
Silver Coins	77
Potin Coins, Lead Coins	78
Copper Coins	79–80

PART V—Historical Records.

Kūḍḷi Sringēri Matt—	
Letters and Sannads from the Pāḷḷegārs of Sante Bennūr	82–85
Letters and Sannads from the Pāḷḷegārs of Chitaldrug	85–86
Letter from the Pāḷḷegār of Bahari	86
Gift deed of the Pāḷḷegār of Gadag	87
Sannad of Bāgaḍikōṭe Nāḍagauḍa	87
Kanakagiri Rangappa Nāyaka's grant	87
Sannads of the Mysore King Mummaḍi Krishṇa Rāja Waḍeyar	88
Sannad of Dalvayi Basavarājayya	89
Sannads of Keḷadi Chiefs	89
Letters from the Pēshwas	90
Letter from Parakāla Matt	91

PART VI—Inscriptions.

BANGALORE DISTRICT.

Copperplate record of the Vijayanagar King Tirumalarāya	92–107
Lithic record at Kavaṇāpura	107
Lithic records at Rēvaṇasiddhēśvarana beṭṭa	108–110

CHITALDRUG DISTRICT.

Lithic record at Anekoṇḍa	110

KADUR DISTRICT.

Lithic records at Hiremagaḷūr	110–112
Lithic record at Keresante	112

KOLAR DISTRICT.

Lithic records at Muḷubāgilu	113–116
Lithic record at Sādali	116

MANDYA DISTRICT.

	PAGE
Lithic record at Narasimhadēvara guḍḍa	116
Lithic record at Maddūr	117
Lithic records at Konnāpura	118–121

MYSORE DISTRICT.

Lithic record at Hārōhaḷḷi	122
Lithic records at Suttur	123–126

TUMKUR DISTRICT.

Records at Huḷiyār	126
Records at Śībi	127–128
Table of Inscriptions arranged according to dynasties and dates	129–133
APPENDIX A—List of Photographs taken during the year 1944–45	134–136
,, B—List of Drawings prepared during the year 1944–45	136
,, C—List of Books acquired for the Library during 1944–45	137–138
,, D—Statement of Expenditure for 1944–45	139
INDEX	141–152

ILLUSTRATIONS.

PLATE

I. (1) and (2) Front and Back views of Naṭarāja, Sōmēśvara temple, Mulbāgal.

II. (1) The pillars of the Navaranga, Do Do
(2) Viṭhala, Viṭhala temple, Mulbagal.

III. (1) Rāmēśvara and Lakshmaṇēśvara temples, Avaṇi.
(2) Vishṇu and his consorts, Sōmēśvara temple, Kuruḍumale
(3) Iḷuvaṇji Vāsudēva Rāya, Sōmēśvara temple, Avaṇi.

IV. (1) Vīrabhadra, Vīrabhadra temple, Mulbagal.
(2) Lakshminarasimha, Horakere.
(3) Bhāskara, Varadāmūla.
(4) Sūlabrahma, Varadāmūla.

V. (1) Isvara temple, Sādali.
(2) Wall, Isvara temple, Sādali.

VI. (1) Ground plan of Balleśvara temple, Kalkere.

VII. (1) Dolmen opened, Adampaḷḷi.
(2) Sadāśiva temple, Varadāmūla.
(3) Gajalakshmī on the Doorway, Sadāsiva temple, Varadāmūla.
(4) Sacrificial vessel, Varadāmūla.

VIII. (1) Saptamātrika Panel, Hirebhaskar.
(2) Ganesa, Do
(3) Pārsvanātha, Pārsvanātha basti, Karūr.

IX (1) Vīragal, Gaddemane.
(2) Sarasvati, Pārsvanātha basti, Karūr.
(3) Keḷadi chief, Varadāmūla.
(4) Mahishāsuramardini, Oddahaḷḷi.

X. (1) Wooden Panel, Do
(2) Kesava, Chennigarāya temple, Amṛitur.
(3) Panchamukhi Anjaneya, Narasimha temple, Sībi.

XI. (1) Ground plan of Malleśvara temple, Huḷiyār.

XII. (1) Vishṇu, Malleśvara temple, Do
(2) Sarasvatī, Do Do
(3) Vināyaka, Vināyaka temple, Do
(4) Pillar, Basti, Keresante.

XIII. Ground plan of Sambhulingeśvara temple, Keresante.

XIV. (1) Ancient Agrahāra town, Do
(2) The Mukhamaṇṭapa, Janardana temple, Do

XV. Sketch Map of Keresante.

XVI. (1) Basti, Keresante.
(2) Trikūteśvara temple, Keresante.
(3) Janārdana temple Do
(4) Sambhulingeśvara temple, Do

XVII. Yūpastambha Inscriptions, Hiremagaḷūr.

XVIII and XIX. Copper plate grant of Tirumalarāya of Vijayanagar

ERRATA

Page	*Line*	*Read*		*For*
2	38	Tirumalarāya I	...	Vankattapati Rāya
10	21	coating	...	costing
11	26	top line, the	...	top line is
,,	30	Śrìngēri Mutt.	...	Sringeri Mutt
,,	31	belongs	...	belengs
12	4	attended	...	attendeded
13	3	which	...	whicb
,,	4	tomb	...	tomh
,,	5	so	...	o
22	16	instead	...	nstead
23	26	roof of the	...	roof the
26	15	from	...	form
35	18	southern	...	sourthern
49	22	This	...	Tnis
58	7	the	...	he
60	13	garbhagṛiha	...	garhhagṛiha
,,	29	Paintings	...	Painting.
76	2	TROVE	...	TROVR
77	4	Date ;	...	Date
86	34	Dēśays	...	Dēśay's
90	23	received	...	recieved
105	17	mahārāya was ruling	...	mahārāya ruling
107	10	the Vijayanagar	...	tbe Vijayanar

ARCHAEOLOGICAL SURVEY OF MYSORE

ANNUAL REPORT FOR THE YEAR 1944–45

PART I—ADMINISTRATIVE

The Department.

Agreeably to G. O. No. E. 5632-3/Uni. 42-43-31, dated 11th May 1944, and G. O. No. E. 6447-96/ Uni. 42-43-35, dated 24th June 1944, the Department of Archæology in Mysore was placed directly under the control of Government as an independent unit and Dr. M. H. Krishna, M.A. D. LIT. (Lond.), was appointed full-time Director of Archæology with effect from 1st July 1944. By this arrangement it has become possible for the Department to concentrate on its several legitimate activities in all the branches of Archæology. With this end in view and also to improve the work of the Department, detailed proposals for the re-organisation of the Department have been submitted during June 1945 and orders are awaited. Certain general and special powers under the Mysore Service Regulations were delegated to the Director of Archæology (*Vide* G. O. No. E. 3761-2/Archy. 11-44-2, dated 1st February 1945).

Staff.

Dr. M. H. Krishna, the Director, worked throughout the year and went on a month's privilege leave with effect from the afternoon of 20th June 1945. During his absence on leave, Mr. L. Narasimhachar, M.A., Assistant to the Director, was placed in additional charge of the duties of the Director of Archæology (*Vide* G. O. No. 4155/C.B., dated 28-5-1945). Separate proposals to revive the place of the Architectural Assistant which has been lying vacant since 1939 were submitted to Government during September last. The post of Junior Technical Assistant has been advertised and a competent person will be selected after the receipt of applications from the Public Service Commissioner.

Exploration.

Tours were undertaken by the Director of Archæology in parts of Mysore, Hassan, Shimoga, Tumkūr, Chitaldrug, Kōlār and Bangalore Districts, in connection with the conservation of ancient monuments, exploration of ancient sites and collection of historical records and inscriptions. The Assistant to the Director toured in parts of the Maṇḍya, Tumkūr and Kaḍūr Districts for surveying ancient monuments

and sites and collecting inscriptions. Several important sculptures of the Chālukya and Hoysaḷa periods were noticed in the Shimoga, Tumkūr and Kaḍūr Districts while interesting mural paintings depicting Purānic and historical scenes were found at Sībi near Sira. The ancient site of Keresante near Dēvanūr in the Kaḍūr District was surveyed in detail and it was found to be extensive with very good examples of architecture and sculpture attributable to the early Hoysaḷa period.

Conservation.

Considerable attention was paid to the conservation of ancient monuments. A comprehensive scheme for ensuring adequate protection and conservation in respect of the ancient monuments of the State has been submitted to Government with the proposal that the work of looking into the conservation of ancient monuments might be transferred from the office of the Government Architect to the Department of Archæology. Conservation Notes in respect of the monuments surveyed during the year were separately forwarded to Government and the concerned Heads of Departments. Several estimates for repairs to the ancient monuments in the State were received and were returned, after scrutiny, either with countersignature or with suggestions for revision. The work of conserving the Fort at Chitaldrug is being taken up on the basis of the estimate sanctioned by Government in their Order No. E. 4479-82/Uni. 49-37-14, dated 5-5-1941. An estimate for about Rs. 50,000, prepared in connection with the conservation of the monuments at Sravaṇabeḷagoḷa is engaging the attention of a Special Committee of Officers while it is also proposed at the suggestion of the Director-General of Archæology in India that the Archæological Chemist with the Government of India might be invited to inspect the Gomaṭa colossus and suggest the best means for preserving the statue. Experiments with the solutions obtained from the Archæological Survey of India and the Indian Institute of Science, Bangalore, are also being conducted by the Geological and Archæological Departments both at Bangalore and Mysore and at Sravaṇabeḷagoḷa.

Deputation.

During the last week of December 1944, Mr. L. Narasimhachar, Assistant to the Director, was deputed to Madras to participate in the Exhibition held in connection with the sessions of the Indian History Congress. Again during April and May, the Assistant was deputed to Pondicherry to learn the latest methods of excavation and survey practised in the Archæological Survey of India.

Epigraphy.

The total number of inscriptions and old documents collected and studied during the year is about sixty. Among these one is a set of copper plates issued during the time of the Vijayanagar King Vankaṭapati Rāya in the 16th Century A. D. It throws valuable light on the history of the period. Another is a lithic record of the time of Nolambas while the rest belong to the Hoysaḷa and Vijayanagar periods. About 35

sannads were received from the Kūḍli Sringeri Mutt for examination and publication. These belong mostly to the 18th and 19th centuries. A few sannads were received for examination from the authorities of the Masjid at Nallūr near Chennagiri. They refer to the grants made by the Bijapur Sultans and the Mysore kings.

Excavation. The work of classifying, photographing and studying the antiquities from Chandravaḷḷi is progressing in connection with the preparation of an excavation monograph.

Numismatics. The coins discovered at Chandravaḷḷi as also those received through treasure trove from several parts of the State were classified and studied.

Publication. Bound copies of the Annual Report of the Department for 1943 and of the supplements to the Epigraphia Carnatica Volumes XIV and XV were distributed. The printing of the Annual Report for 1944 was completed and advance copies are expected to be received shortly for submission to Government. As directed by Government, an illustrated article on the Progress of Archæology in the Mysore State was prepared and forwarded for publication in the "Indian Art and Letters," London. A guide to Nandi was published.

Library. About forty-six new publications were added to the Library.

Finances. The receipts and expenditure of the Department under Budget heads amounted to Rs. 21,488-14-9 and Rs. 21,488-14-9, respectively, during the year. A sum of Rs. 329-7-3 was realised by the sale of the departmental photographs and publications.

General. The Dewan was pleased to pay a visit to the Archæological Office on 27th January 1945, in connection with the selection of a suitable site for the construction of a building for housing the Department. Their Excellencies the Viceroy and Lady Wavell visited Mysore during February 1945. Under instructions from the Government of Mysore, the Director attended upon Their Excellencies at Seringapatam and showed them round the monuments and the fort explaining details in connection with the last siege of Seringapatam. During June 1945 Dr. R. E. Mortimer Wheeler, M.A., D. LIT., Director-General of Archæology in India, visited Mysore and inspected the Archæological Office Museum, the monuments at Seringapatam, Bēlūr, Haḷebīd and Bangalore in the company of the Director. He was much impressed with the work done by the Department in the several fields of Archæology.

As already said, the Department participated in the exhibition held at Madras during the last week of December 1944, in connection with the sessions of the Indian History Congress. The Mysore Section of the Exhibition evoked a good deal of interest among the delegates and the public at Madras. During May 1945, again, the Department participated in the Exhibitions held at Bangalore in connection with the Vasanta Sāhityōtsava festivals celebrated under the auspices of the Kannaḍa Sāhitya Parishat.

The success of the work of the Department, in spite of the obvious lack of adequate staff and funds, was rendered possible by the sincere co-operation of the members of the staff.

———

PART II—CONSERVATION NOTES ON THE ANCIENT MONUMENTS INSPECTED BY THE DEPARTMENT OF ARCHÆOLOGY DURING 1944–45.

KOLAR DISTRICT.

Kolar Gold Fields.

CROMLECHS. (Pl. VII, 1).

Information having been received that a cromlech near Ādampaḷḷi was rifled by workmen without the knowledge of the Archæological Department, it was visited during the month of October 1944. The cromlech is only about 50 yards from the road leading from Robertsonpet to Bētamangala, at a distance of six furlongs from the 4th mile-stone. It has a large ring of small boulders, about 43′ in diameter on the outer side. The big table stone which has now disappeared was found in a broken condition five months ago. Round about it there was a heap of small stones encircled by a ring. Below the table stone there was a stone cist or chamber (9′×7′) made up of large slabs, the inner faces having been whitewashed, and the eastern slab having a hole, about 2′ in diameter. The chamber is about 5′–6″ deep and has a large slab at the bottom as reported to have been seen by one of the villagers. In spite of the Police the cist was evidently rifled by the Voḍḍars whose leader was a man from Coimbatore residing at Patwarpalli. From the earth heaped up around were collected pieces of polished blackware and redware as also one piece of iron lance-head. No bones were found. Perhaps they are still there on the bottom slab.

With the help of the coolies the disturbed chamber was reopened, the fallen earth being removed stage by stage a few inches at a time. The chamber was found to have been completely robbed. Further work was stopped.

It is said by Mr. Venkatesa Sastry, Headmaster, Primary School, Champion Reefs, that small gold coins, about half a dozen in number, were collected in the fields but that they were sold to Marwaris at one rupee each by the villagers.

Mulbagal.

SŌMĒŚVARA TEMPLE.

(II Class Ancient Monument.)

As it was reported by the Amildar that a large metal image of Naṭarāja was found while digging in the śukanāsi of the Sōmēśvara temple of Sōmēśvarapālya, a

suburb of Mulbagal, the place was visited and the temple and the image were studied closely.

The temple is now a poor institution with an income of about Rs. 400 a year. Both for its own sake and for the sake of the beautiful image of Naṭarāja found in it, it deserves to be kept in a state of good repair. The Amildar and the local devotees have been taking much interest and are renovating the temple. After the work is finished, the temple may be put into Class III for conservation. In the course of repairs the following points may be kept in view :—

1. The front yard should be entirely cleared of all big trees, fallen stone pieces, etc., the latter being mounted in an ornamental way.

2. The outer compound wall may be extended to include the kalyāni and other connected structures.

3. The age-old lime coating may be very carefully removed from all parts of the building, especially from the sculptures, and no further whitewashing of stone surfaces may be done.

4. Cement and plaster have been freely used for pointing the blocks of the walls and appear in white patches which look glaringly out of place. They should be scraped off as carefully as possible and made as little visible as possible. Where it is not possible to undo the work done and sculptures and inscriptions do not appear, whitewash may be used for covering up the ugliness.

5. The flooring of the pātālānkaṇa may be made even and invisibly pointed.

6. Inscriptions and sculptures should be kept clear, particularly those on the south wall.

7. The niche for Gaṇapati in the navaraṅga is out of harmony and may therefore be removed.

8. The store room behind Gaṇapati may be tidied up.

9. In the course of digging out the image of Naṭarāja, two of the flames have been knocked out and a portion of the prabha has been damaged. The image should be brought over to Mysore for restoration at the Chāmarājēndra Technical Institute.

10. The image of Kumārasvāmi placed against the compound wall at the back of the temple, is damaged. The fore arms of the god and the neck of the peacock have become broken. The group may therefore be considered for removal to a museum.

ĀÑJANĒYA TEMPLE.

(Not Classified.)

The Āñjanēya temple is a well-to-do institution in Muzrai ownership and managed by a priestly family whose present head is Archak Ramachar. He and his

family have been keeping the temple in an excellent condition, clean, fit and tidy. The temple may be put into Class II for conservation.

VIṬHALA TEMPLE.

(III Class Ancient Monument.)

The Viṭhala temple is badly kept and needs some repairs. The stucco Raṅganātha image is in danger of collapsing. The vimāna and the gōpura are in need of repairs. The flooring of the mukhamaṇṭapa needs resetting and pointing. The compound and the front of the temple need cleaning up. The inscription stone may be carefully preserved in the mukhamaṇṭapa.

Avani.

RĀMĒŚVARA TEMPLE. (Pl. III, 1).

(III Class Ancient Monument.)

The Rāmēśvara temple is an important local institution with an income of about Rs. 3,500 a year out of which a sum of about Rs. 1,000 is saved every year. The reserve fund now amounts to about Rs. 14,000 so that a part of it may well be utilised for the conservation of the monument. The following points may be recommended :—

1. The approach road to the temple may be improved.
2. The compound wall, particularly in the southwest, may be repaired.
3. The kitchen to the south-east is in a dilapidated condition. It needs to be repaired and put into proper shape.
4. The Angadēśvara, Kāśiviśvēśvara and Pañchaliṅgēśvara shrines need to be repaired and have samprōkshana.
5. The Kāmākshī temple built by the Vijayanagar rulers and bearing the boar figure on its walls, should be reset, the cracks in the walls being cement-grouted and all the whitewash being carefully scraped off.
6. The two kalyānis of the town should be repaired.
7. The steps leading to the hill top, the Vālmiki cave, Ēkānta Rāma temple, Pañcha-Pāṇḍava temple and Dhanushkōṭi are all much damaged. They should be repaired and the last one provided with steps leading to the water without risk of falling.
8. The private houses close to the temple on the east may be acquired and the place kept open and clean.
9. A musāfirkhāna may be constructed for the use of pilgrims and officers close to the Middle School and the neighbouring well.

Kurudumale.

CHENNAKĒŚAVA TEMPLE.

(Not Classified.)

It is desirable to protect this monument to prevent the local contractors from robbing the structure of its sculptured stones.

VINĀYAKA TEMPLE.

(III Class Ancient Monument.)

The Vināyaka temple was repaired a few years ago. But its roof is leaky. It may be repaired. A low compound wall connecting the māhādvāra may be put up to prevent undesirable people from using the maṇṭapa.

SŌMĒŚVARA TEMPLE.

(I Class Ancient Monument)

The Sōmēśvara temple happens to be the most important monument at the place. It may be transferred from I Class to II Class in the conservation list. The steps leading to it are badly disturbed. They should be carefully reset. Large numbers of worked stone blocks and pillars are lying about. They may be used, without being broken, in the construction of a rough compound wall around the temple area. The neighbourhood of the temple may be levelled up and kept neat and tidy. Something should be done to get over the ugliness of the newly erected ventilation tower.

Kolar.

KŌLĀRAMMA TEMPLE.

(I Class Ancient Monument.)

A higher compound wall is badly needed to prevent the people from getting in at will. The gate should be made stronger. Battened wooden doors may be put in. The inner verandah is leaky. The roof may be repaired. The inner courtyard may be paved.

SŌMĒŚVARA TEMPLE.

(I Class Ancient Monument.)

The main gōpura appears to be badly out of repairs. It should be replastered after examining the inner roofs. The compound is full of Mespot thorns which should

be removed and burnt. The watchman on Rs. 6 has resigned and sought better wages. The Kāmākshī shrine may be repaved, especially the śukanāsi. The sculptures should be freed from whitewash.

MAKBARA.

(II Class Ancient Monument).

The old barred windows have been removed and new R. C. perforated screens have been introduced. The hall is well lit now. The old cloth covers are still used, the new ones being kept for occasions. They may be more freely used. The old bulbs which have burnt out and are useless may be replaced by new ones.

The Masjid is in good condition. The park and cypress trees are well maintained.

The office building needs repairs. Its roof has cracked. All the buildings except the mosque need fresh whitewashing.

The menials draw Rs. 4 each and are unable to maintain themselves. They may be fed in the poor kitchen and given a salary with which they can really manage to live.

Nandi.

BHŌGANANDĪŚVARA TEMPLE.

(I Class Ancient Monument).

About three years ago an interesting and very old Umā-Mahēśvara group was found under the pavement in the north part of the temple. The image is small, about 2½′ high, and beautiful and belongs probably to the Ganga times. It may well be installed in the Umā-Mahēśvara shrine behind the kalyānamaṇṭapa.

The pavement in the śukanāsi of the Aruṇāchalēśvara shrine may be reset and invisibly pointed.

The whitewash on the śukanāsi and other walls of the same shrine may be carefully scraped off.

The courtyard in the north-west may be completely paved.

The Pañchabrahmēśvara temple may be renovated and the tank drained off completely by opening the old outlet.

The plants on the towers may be removed.

The Vaiśya choultry and the Travellers' Bungalow may both be removed and built elsewhere.

Among the bronzes of the Aruṇāchalēśvara shrine, the Sōmāskanda group which appears to belong to the Chōla period may be transferred to Mysore and a copy made in the Chāmarājēndra Technical Institute.

Rangasthala.

RANGANĀTHA TEMPLE.

(II Class Ancient Monument).

The Raṅganātha temple was repaired about three years ago. But some more work remains to be done :—

1. The plants growing on the māhādvāra and the vimāna, etc., may be rooted out with treekiller, etc.
2. The roof leaks in many places. It may be repaired.
3. The walls of the pradakshina, etc., allow rain water to drip in. They may be invisibly pointed.

The temple has a sum of about Rs. 10,000 at its credit.

SHIMOGA DISTRICT

Bhadravati.

LAKSHMĪNARASIMHA TEMPLE.

(III Class Ancient Monument.)

Some of the recommendations made in the Annual Report of this Department for the year 1937, Pages 53ff., have been attended to. The houses around the monument have been acquired, the ground has been levelled and a compound wall of size stones has been constructed. The temple platform has been reconstructed and the temple has been provided with electricity. The outer walls have been cleared of their chunam costing, so that the details of the architectural mouldings are now revealed.

But there are still several items of work to be taken up. The removal of the cone-shaped ugly śikharas over the cells may be delayed, since the original stone śikhara piece that was lying in the compound and could have given us the model, has now disappeared. A suitable design has therefore to be worked up first before dismantling the present śikharas. The ugly ventilation tower may be removed and substituted by a low tower invisible from the compound and having a glass top and ventilators on four sides protected with expanded metal.

The inside of the temple including its walls, pillars and particularly the perforated screens and other sculptures should be carefully cleaned as has been done at Bēlūr. The images of all the gods which are covered over with a thick coating of muck should also be cleaned.

The little mud platforms in the navaraṅga and all the wooden and bamboo structures inside the temple should be removed and all use of the inside of the temple for any purpose such as storing, etc., other than worship should be strictly forbidden.

The flooring inside the temple may be properly levelled and cement pointed.

All the obtrusive structures in the enclosure may be removed and new ones may be constructed unobtrusively on the north side. The Archak's house may be provided with electric lights.

The broken right index finger of Vēṇugōpāla and the broken left hand of his consort and the damaged kirīṭa of Lakshmī in the Lakhshmīnarasimha group may be repaired by a competent sculptor.

The weight of the roof must be reduced, the brick structures being removed and a concrete bed with cement covering being laid.

A permanent peon is needed for the temple.

The roof is leaky and needs repairs. The plants growing on the walls may be removed at once. The leaky electric installation may be repaired. The new front gate may be repaired. A wicket gate may be provided.

Horakere.

The image of Lakshmīnarashima in the temporary custody of the Rāmēśvara temple at Horakere is a fine specimen and comparatively free from damage (Pl. IV, 2) While it was unearthed in the backyard of one Chabu Sab at Mandali, half a dozen slight pieces of damage have occurred. The right jaw of the top line is second toe of the god and the right big toe of the goddess are broken. The god's right leg has received cut in two places. Since, however, the damages are only in the case of the upāṅgas, the image may be repaired and worshipped. It is a point for consideration whether the image belongs to Government or the Sringeri Mutt If it belengs to Government it may be removed to the Archæological Museum polished and exhibited.

The pit at Mandali wherefrom the image was found may be further excavated to see if any more images are still to be unearthed

Chennagiri.

FORT.

(III Class Ancient Monument.)

The Fort at Chennagiri is in a good condition with its temple. The north gate may be provided with a door to prevent the public from fouling the place.

KĒTĒŚVARA TEMPLE.

The recommendations made by the Director of Archæology in the Annual Report of the department for 1942, Page 15, in respect of the conservation of this temple are not yet attendeded to. The temple is a neat small structure deserving to be preserved. It will not cost much to remove the vegetation growing on the roof. The joints of the wall slabs may be pointed with coloured mortar and the collapsed slabs on the northern side of the temple may be replaced. The roof requires to be made waterproof. The villagers may be encouraged to effect these minor repairs, since the temple is not included in the list of Ancient Monuments.

Nallur.

There appears to be a dispute between the Hindus who want the god Hanumān to be taken in procession and the Muslims who want music to be stopped before the mosque. A solution for the dispute between the two may be found if the compounds of the Āñjanēya temple and the Masjid are made to face east.

Kalkere.

BALLĒŚVARA TEMPLE.

(Not Classified.)

If this temple had been in a place other than a jungle it would have been placed in the III Class for conservation. As it is, it is impossible to preserve it. Its stepped pyramid tower and the west half of its outer wall have collapsed, though the front and the inner part are intact. Even the priest has to come from Jannapura which is a mile to the north. If sufficient local contribution is forthcoming, it may be restored. Otherwise the Kūḍli Mutt which is in search of an old structure for transfer to Kūḍli may be allowed to take it away and build it at Kūḍli on the same pattern. The temple is said to be only about 20 miles from Kūḍli *via* Kodligere.

Hodigere.

SHAJI'S TOMB.

(II Class Ancient Monument.)

Hodigere was visited in order to inspect the tomb of Shāji Rāja. It is found that out of the enclosed field in which the tomb is situated, a small part around the tomb was purchased for about Rs. 300 and a compound wall was commenced to be built around it. But the construction, before the wall was half built, was stopped

at the orders of the Deputy Commissioner since the construction was bad. The construction may be completed as early as possible and the lane in front also walled off connecting it by a gate with the road to the south. The inscription stone which is at present with the Shanbhogue may be mounted near the south end of the tomb so that it might not be missed again. The tomb itself needs small repairs. The proper thing would be to build a pavilion over it. The Mahrata public could find at least part of the amount and the Government the other part.

Sagar Taluk.

Varadamula.

GŌPĀLAKṚISHṆA SHRINE.

The Gōpālakrishna shrine to the south of Varadātīrtha has a fine image of Gōpālakṛishṇa. The Mangalore tile roofing of the structure needs repairs and the temple a man-servant.

Ikkeri.

AGHŌRĒŚVARA TEMPLE.

(I Class Ancient Monument.)

The temple is generally intact and needs only the following minor repairs :—

1. The plaster on the roof is damaged. It may be repaired so as to prevent the leakage of rain water.

2. The outer walls of the inner pradakshina appear to have moved out of plumb by a few inches in the north-east ankaṇa and in the west ankaṇa, allowing even sunlight in the mornings. The Executive Engineer may closely inspect this and report if there is any expected danger of the wall moving further outwards.

3. The flooring of the pradakshina is very uneven. It may be reset and pointed.

4. The west wall of the navaraṅga appears also to have moved out. It may also be examined.

5. The well to the north-east is almost without water. It may be deepened by a few feet and allowed to retain clean water for abhishēka ; or a new well may be provided near the pākaśāla.

6. There is no ashṭabandha for Aghōrēśvara and Pārvatī. This may be supplied and the images properly set.

7. A Mangalore tile shed may be constructed for the wooden car which is a new one made about 20 years ago.

8. A yāgaśāla may be provided in an unobtrusive place, preferably near the pākaśāla.

9. Electric lighting may be provided for the temple. Since the temple is a first class Ancient Monument and one of the best Śiva temples in the State, it deserves to be kept in good form.

10. The wire netting of the doorways of the vimāna tower may be replaced to prevent the bats from entering inside.

11. The north gateway may be provided with wooden or iron doorways.

Hirebhasgar.

In the temple to the south of the place there are several images of which the finest is a Saptamātṛika panel which deserves to be preserved in a museum at all costs. The image of Gaṇēśa may be removed to Maḍenūr. But the Saptamātṛika panel may be sent over to the Archæological Department at Mysore.

Madenur.

ĪŚVARA TEMPLE.

The most interesting sculptures of the temple are on its back wall. They are all very vigorous and deserve to be removed to a museum.

Chimale.

PĀRŚVANĀTHA BASTI.

There is a chance of this structure being deserted when the present inhabitants evacuate the place owing to the loss of their rice lands. If they stay, the main image of Pārśvanātha in the garbhagṛiha may remain in its place. Otherwise, the image may be removed to Mysore or Bangalore, even at the cost of two or three hundred rupees. Among the images kept in the navaraṅga of the temple there is an image of seated Sarasvatī which deserves to be put into third class as a conserved monument.

Virabhadrapura.

ĪŚVARA TEMPLE.

It is said that after the construction of the Hirebhāsgar reservoir is completed this temple will be in water. The temple is not great enough to be removed bodily to Mysore or Bangalore. But it is too good to be allowed to be submerged. It may be removed to the Taluk town of Hosa-Nagar and rebuilt there, stone for stone,

under the supervision of a skilled overseer who will number the stones and refit them. The cost may not be more than Rs. 4,000 and it is worth incurring it. Otherwise this structure may be presented to the Kūḍli Śringēri Matt which is in need of an old temple.

Oddalli (Varadahalli.)

By the side of one of the ponds at the place there is a temple built of laterite blocks enshrining a beautiful image of Mahishāsuramardinī (Pl. IX, 4) belonging to about the Chālukya period. The leaky roof of the temple requires to be repaired. If the verandah can be rebuilt, it would be better. The road to the village requires to be improved.

In the verandah of the temple there is kept a wooden board (Pl. X, 1) with very fine Portuguese carvings in three panels. The piece is fit to be exhibited in a museum.

CHITALDRUG DISTRICT

Anekonda.

ĪŚVARA TEMPLE.

(II Class Ancient Monument.)

The Īśvara Temple at Ānekoṇḍa has been fully described in the Annual Report of the Department for 1932. The temple has half a dozen beautiful varieties of pillars, two fine doorways and well carved ceilings. But its present condition is bad. The following points are recommended for the conservation of the monument:—

1. A square plot around the basement of the temple may be excavated to the depth of the original basement, the edges rivetted and walled off.

2. The crude masonry work to the south-east of the south cell and the north-east of the north cell may first be experimentally removed and then the whole crude structure and the walls rebuilt with the old materials or with new blocks of stone.

3. The broken beams in the south maṇṭapa and the mud and masonry walls may be removed and the maṇṭapa cleared.

4. No storage should be allowed inside the temple. Two rooms, one on either side of the Basavaṇṇa shrine, may be built for storing, cooking, etc.

5. The encrustation of soot, wax and limewash may be carefully removed from all the sculptured parts.

6. The flooring may be reset and pointed in the passage leading to the temple and the garbhagṛiha.

7. The Vishṇu image whose two arms are broken and the nose damaged may be redressed, cleaned and restored to the north cell.

———

BANGALORE DISTRICT.

Bangalore.

KEMPE GAUḌA'S WATCH TOWERS.

The tower near Hebbāḷ is intact and in good condition. But a few figures on it are slightly damaged and require to be touched up with plaster. The kalaśa on the gōpura is lost. It may be restored in plaster.

The tower near Ulsūr is also intact and in good repair. It has been recently whitewashed. The top of the hill has been paved with flat bricks ; but the military authorities are in possession of the hill and have put up a barbed wire fencing, thus preventing access to the tower. A gate may be provided for the fencing so as to give access to the public. The public way up from the south may be cleared of plants and repaired.

The tower to the east of the Lalbagh is quite intact and requires only white-washing. Similarly the tower in Gavipur is also intact requiring only whitewashing. A flight of steps may however be made to give access to it.

BANGALORE FORT.

For a building which is an Ancient Monument occupying the centre of Bangalore City, the fort is badly kept. The following works may immediately be done :—

1. All plants growing on the faces of the walls and above them may be removed including the tree on the north-west.

2. The place is used as a public latrine particularly the cannon bases or bateri. These should be kept clean. The dungeons should be well cleaned.

3. The parapet on the west is cracked and should be saved from falling.

4. The entire top should be floored with concrete cement.

5. A high flagstaff may be erected on the north gate instead of the small one.

6. The entire place should be thoroughly cleaned.

VENKAṬARAMAṆASVĀMI TEMPLE.

The building is intact and in good repair. But the pillars of the maṇṭapa have yet to be cleared of whitewash. The vacant niches over the maṇṭapa may be provided with images by a good sculptor.

TIPPU SULTAN'S PALACE.

Though the building is a first class Ancient Monument, it is very badly kept.

The Middle School and the Y.W.C.A. should be removed to a separate building and the partitions, etc., should be removed.

The woodwork is much damaged. The verandah pillar on the south-east and its overhead arch are damaged by white ants and are in a dangerous condition. They may be repaired.

The south-east corner pillar may be given a filling and painted over.

The walls may be dusted and washed with ordinary soap water and cleaned.

A watchman may be appointed to keep watch over the monument.

Magadi.

RANGANĀTHA TEMPLE.

(*II Class Ancient Monument*).

The Ranganātha temple at Māgaḍi was last inspected by this Department in the year 1934. A description of the temple is contained in the report for the year 1915. Even during 1934 the dilapidated condition of the western tower was noticed and it was proposed that the Public Works Department should inspect it. It is not known if this was done. In September 1943, owing to the heavy rains, the whole tower collapsed, falling to the west and destroying two of the three niches of the parapet. Of the three niches, the one having the figure of Matsyāvatāra is intact. The central one which had the figure of reclining Ranganātha and the right one which had the figure of Kūrmāvatāra have been destroyed. The niches may be restored at little cost.

The ground floor of stone pillars and beams on which the brick tower was raised is intact. It has however to be strengthened before any fresh tower is raised. And the fresh tower has to be so constructed that it will not be very different from the original tower.

The fresh tower is estimated to cost about Rs. 35,000. The funds of the temple amount to about Rs. 3,000 only. It is learnt that several rich merchants in Bangalore

are the devotees of this temple. It may be possible to raise contributions from them and supplement the amount thus raised by a suitable grant from Government.

HASSAN DISTRICT.

Halebid.

HOYSAḶĒŚVARA TEMPLE.

Proposals were first made in 1929 for the renovation of the temple and conservation work was carried on between 1935 and 1939. A good deal of work costing about Rs. 25,000 (for the whole place) was done. Owing to concentration on the conservation work at Bēlūr, further work at Haḷebīḍ was postponed and it was proposed to resume the work at Haḷebīḍ after the commemoration ceremony at Bēlūr.

So far the following pieces of work have been carried out at the Hoysaḷēśvara temple :—

1. Rebuilding the north bull mantapa.
2. Rebuilding the bent up east central wall.
3. Rebuilding the bent up north-east corner.
4. Pushing back and grouting the crevices of the south buttress niche of the Hoysalēśvara shrine.
5. Resetting and grouting the niches of the sanctums inside.
6. Resetting the steps of the temple and the bull maṇṭapas all round.
7. Removing two of the several stone props of the broken beams.
8. Resetting and cement-pointing the flooring slabs inside.
9. Resetting and cement-pointing the flooring slabs of the outside platform.
10. Removal of the recently added Dēvī shrine from the south-east corner of the hall.
11. Repairs to the perforated screens of the hall and insertion of wire netting.
12. Removal of the mound of the ruined linga shrine in the south-west compound.
13. Resetting the basement platform of the great Gaṇēśa image.
14. Levelling the compound on the west into terraces.
15. Clearing the outer wall sculptures of lichens, etc.

Further work to be carried out in respect of the temple are :—

1. Removal of the brick piers just inside the north doorway and restoring the original structure as far as possible with the pieces of dome, etc., lying in the compound.

2. Removal of the stone pillar supports which obstruct the view of the hall.

3. Removal of the unsculptured cracked beams and their replacement by stone beams from the Onṭe-maradi quarry or by R.C. beams.

4. For pointing and other work, whitish cement has been generally used, contrary to the instructions given by the Archæological Department. This should be covered over by a coating of cement coloured to match the neighbouring stones.

5. Clearing the sculptures in the ceilings, beams, walls and doorways of the hall, so that they may look fresh as at Bēlūr.

6. Levelling the compound so as to lead out all rain water.

7. Construction of a cement drain and pavement around the platform to prevent rain water sinking to the foundations.

8. Construction of a yāgaśāla and pākaśāla in the north-east corner of the compound for Āgamik purposes.

9. Sinking a well, if possible, without blasting near the pākaśāla in the south-east corner.

10. Lightening the roof and repairing its cracks.

11. Collecting together the stray sculptures lying about and their installation in the form of a museum inside the compound wall.

12. Formation of a fine flower garden inside the compound and near the north gate.

13. Straightening the pillar in the eastern corner near the south door.

14. The flooring of the south bull maṇṭapa may be so reset as to allow all rain water to flow away.

15. A battened wooden door may be provided for the Sūrya shrine.

16. The wire protection of the perforated screens should be made bird-tight all round.

17. The restoration of the eaves of the Sūrya shrine may be considered from the stones available in the compound.

18. The lion frieze, etc., which are out of position at the back wall and elsewhere should be restored to proper position.

19. Electric lighting may be given.

20. A large inscription stone is said to be buried near the south compound gate. The spot may be excavated.

21. The two large images may be fixed with ashṭabandhana.

22. A pavilion may be put up for Gaṇēśa.

23. Where the stone is damaged owing to natural causes it may be protected with cement or some plaster.

Basti Halli.

THE BASTIS.

Work already done :

1. The yard in front of the temple has been widened by the acquisition of a few houses. More houses have to be acquired and the yard levelled and kept tidy.

2. The front steps have been reset and pointed.

3. The large mukhamaṇṭapa has been rebuilt from the bottom on a concrete foundation.

4. The Śāntinātha basti has been cement pointed and looks ugly.

5. The double roofed top was reduced in thickness to reduce the weight.

6. The central Bhuvanēśvari has been cleaned of soot and muck.

Work to be done :

1. Some more houses should be acquired and the front yard widened.

2. The road needs to be kept in good condition to allow cars to have easy access.

3. The decayed and broken cornices on the outer wall of the temple may be protected with cement coloured to match the stone.

4. The fallen eaves stone to the west may be rebuilt in R.C.

5. The walls and eaves should be entirely rid of plants and roots of trees. Atlas tree-killer may be used, the dead wood may be removed and scooped out and the fissures grouted with cement.

6. The eastern cracked beam of the navaraṅga may be examined for removal and replacement. The crack appears to be rapidly widening. Immediately one of the stone props lying in the compound of the Hoysalēśvara temple may be used to give temporary support and prevent further sinking.

7. The navaraṅga flooring may be reset and pointed with coloured cement.

8. Electric lighting may be installed.

9. The broken and damaged wooden parts of the śukanāsi front wooden screen may be repaired.

10. The Pārśvanātha image may be cleaned and the throwing of sandal, etc., on it prevented.

11. The pillars, etc., may be carefully cleaned.

12. The inscriptions and sculptures lying about should be carefully set up in their respective places or near the compound wall.

ĀDINĀTHA BASTI.

Work done :

1. The pillars and part of the walls were cleaned.
2. The navaraṅga doorway was provided with a battened wooden door.

Work to be done :

1. The jagalis of the front pavilion and the platform on which the elephants rest should be re-done with concrete using the old stones for all facing, etc., as far as possible.
2. The inscription turret on the east jagali may be set up to the south-west in the navaraṅga.
3. The broken eastern and western beams may be replaced with an R.C. beam or supported by a less ugly prop.
4. The navaraṅga flooring should be re-done with concrete.
5. The main image, prabhāvalī, etc., should be cleaned.
6. The śukanāsi flooring and garbhagṛiha flooring to be re-done.
7. The pilaster of the north wall of the navaraṅga should be replaced in position.

ŚANTINĀTHA BASTI.

Work done :

1. The pond to its north-east was filled up.
2. The walls inside and outside were cement pointed.
3. The garbhagṛiha has been provided with a battened wooden door.

Work to be done :

1. Numerous plants have grown up in the walls and parapets. They should be rooted out at once.
2. The numerous holes in the walls breed lizards, etc. They should be grouted.
3. Large numbers of stone blocks forming the walls and cornices have cracked and settled. The cracks may be filled in and they may be watched for further settling.
4. The cement pointing has been done in broad bands and in greyish white colour which looks ugly. It should be scraped and all pointing should be inconspicuous and where necessary coloured cement should be carefully prepared and used so as to match the neighbouring stones.
5. All the flooring of the shrine needs to be re-done in concrete except where there are slabs.
6. The tree on the top of the mānastambha should be removed and the top made waterproof.

7. The inner wall is particularly ugly with cement pointing bands. They should be scraped off along with whitewash.

8. In the central ceiling of the navaraṅga, some of the corner stones have cracked. The dome may be rebuilt easily as there are few sculptures.

9. The Tīrthankara image in the śukanāsi may be repaired.

10. The garbhagṛiha image and ceiling may be cleaned.

KĒDĀRĒŚVARA TEMPLE.

The temple is intact. Bats foul in the interior.

1. The perforated screens may be provided with wire-netting.

2. The north-east doorway may be removed and the main door of the navaraṅga may be provided with battened wooden doors ornamentally carved.

3. Wherever cement pointing has disappeared, repointing may be made inconspicuously.

4. Electric lighting may be provided.

5. The west compound wall may be rebuilt and a gate provided on the west nstead of on the north.

General.

1. A road may be made from the south-west corner of the Hoysaḷēśvara compound to the Nagarēśvara and corner of Beṇṇeguḍḍa.

2. The Īśvara temple may be repaired sufficiently to be out of danger and the door may be repaired.

3. The Vīrabhadra temple may be cleared of vegetation and made safe. The ground around may be levelled and the roof made rain proof.

4. The Ranganātha temple has been provided with a compound wall. The pillars and walls need cleaning and the floor has to be re-made with concrete.

MYSORE DISTRICT.

Nanjangud Taluk.

Kalale.

IṬṬIGE MĀLAGAMMA SHRINE.

The ceiling of the front ankaṇa of the building has cracked. It may be repaired. It has to be studied for further widening.

LAKSHMĪKĀNTA TEMPLE.

1. The roof concrete has lost its tar covering and the gravel used has become loose. In the north east, near the yāgasāla it is badly leaking. The roof should be repaired with cement and road tar.

2. The main vimāna has an opening on the east through which bats enter. It may be closed with a wire-netting doorway.

3. Plenty of plants have grown up on the roof. These may be rooted out and killed with Atlas tree-killer.

4. The damaged plaster work on the vimāna may be touched.

5. The damaged north-west corner of the gōpura may be repaired and the very badly damaged figures touched up. A lightning conducter may be provided.

6. Part of the flooring has been cemented. The rest may also be done similarly. The open part of the quadrangle may be paved.

7. The outer navaraṅga should be cleared of its corner rooms and corresponding safe rooms may be constructed in the corners of the inner navaraṅga.

8. About Rs. 3,000 may be needed for the repairs. A full time servant may be sanctioned for keeping the premises clean.

9. The gaping openings near Āṇḍāḷ and other shrines may be grouted invisibly.

10. The Ranganātha and other stucco images should be carefully repaired.

11. Near the wall one of the ceiling slabs is cracked. A steel bar may be inserted beneath it to support its weight.

12. All around the temple a road should be made and all water logging stopped.

13. The navarātri maṇṭapa may be repaired with raised side walls so as to house the vāhanas crowding the halls of the temple.

14. The roof the Kṛittikōtsava maṇṭapa and the brick structure on top are damaged. They need repairs.

15. The vacant sites around the temple may be required for the temple.

Nanjangud.

ŚRĪ ŚRĪKAṆṬHĒŚVARA TEMPLE.

The Uppaligara Chatram.

There appears to have been an old building here which has been partly dismantled. On the same spot a new building of brick and mortar with an enlarged area has been half built with the funds subscribed by the community. No doubt the community needs a choultry within easy distance of the temple. The question of their right to build on the old site does not concern the Archæological Department. From the

point of view of the temple all accretional buildings in front of the temple which do not belong to it or are necessary for it should be acquired, demolished and the front yard maintained clear and clean. Thus, it is best to compensate the owners by granting some other acceptable site anywhere except in front of the temple, say near the temple store, on the north of the north street or beyond the south street behind the Advaita Sabha or near Rāṇappa's choultry on the way to the river, etc., and to encourage them to build the choultry there, even using the old materials. A liberal compensation may be recommended.

The South-West Corner Gaṇēśa.

This image on a pillar in the outer wall of the Śrīkaṇṭhēsvara temple has become famous as a boon grantor, and crowds generally collect there for Ārati and they desire to have a shade above the god.

No pillar can be permitted as the corner will look ugly and the passage of worshippers will be interrupted. A chajja awning of 15′ × about 7½′ of R.C. may be built by inserting small steel rails into the wall between the brick wall and the beams with the concrete structure made rather light. Otherwise an asbestos sheet awning may be put up. In any case, no damage should be done to the plaster parapet and its figures.

Chamarajanagar Taluk.

Haradanahalli.

DIVYALINGĒŚVARA TEMPLE.

On the application of the local people through the Deputy Commissioner, Mysore District, that the Divyalingēsvara temple should be included in the list of Ancient Monuments, the temple was inspected. It is an old monument built in the Hoysaḷa times and its ceiling paintings are valuable. So, it may be put into the list under Class III. The paintings deserve to be photographed and copied. The temple would need about Rs. 4,000 for repairs. If the local people can collect about Rs. 2,000, a Government grant of Rs. 2,000 may be made and the temple repaired.

1. The cracked beam in the mukhamaṇṭapa may be supported, if possible by a flat steel bar or otherwise by a wooden prop.
2. The leaky roof may be repaired with solid tar for the horizontal cracks and plaster grouting in the walls, etc.
3. The sculptures and inscriptions may be cleared of the whitewash.
4. The thorny courtyard may be rid of vegetation and sloped out.
5. The floor may be pointed.

The question of further repairs may be considered when funds are available.

6. The fresco paintings should be copied and published and preserved as far as possible.

Chamarajanagar.

CHĀMARĀJĒŚVARA TEMPLE.

Some of the labels of the gods and bhaktas in sālguḍi and the terrace parapet have been whitewashed. The names should be restored and lists of them made and sent to the Archæological Department.

JANANA MAṆṬAPA.

The Janana maṇṭapa is in good condition. But it is given over to a High School. This loan may be ended as soon as possible since the boys are likely to damage the paintings.

KRISHNARAJANAGAR TALUK.

Bherya.

CHENNAKĒŚAVA TEMPLE.

Though there is no inscription in the premises of the temple to indicate the date of its construction, the material used and the style and beauty of the building and its sculptures suggest that the temple is definitely of the Hoysaḷa period and ascribable to about 1200 A.D. For conservation purposes it is worthy of being included in the III Class. Since it is at present in a woeful state of ruin, the following initial repairs may be recommended :—

1. The debris surrounding the temple should be cleared and the basement details disclosed.

2. The ornamental outer course of the wall, so far as the slabs are found, should be rebuilt with the original material lying near about and the vacant space between it and the inner course of the wall strongly packed up.

3. The joints between the walls should be grouted with cement and pointed with suitably coloured mortar.

4. The vegetation growing on the wall should be destroyed and the roots of the plants completely eradicated.

5. The roof needs to be made waterproof. The bricks of the tower lying on it may be removed and the surface levelled with proper outlet for water.

6. No parapet is necessary.

7. Two beams of the navaraṅga have cracked. They may be secured by suitable strong iron clamps or replaced entirely from above.

8. The slabs of the flooring may be reset to position and level.

9. A strong wooden door for the navaraṅga may be provided.

10. No windows need be opened in the walls of the navaraṅga for light. If necessary electric lights may be installed when funds permit.

11. The temple area may be enclosed by a low compound wall when it is convenient.

TUMKUR DISTRICT.

Kunigal Taluk.

Amritur.

CHANDRAMAULĒŚVARA TEMPLE.

This temple is much dilapidated particularly in the portion consisting of the garbhagṛiha, śukanāsi, and the ardhamaṇṭapa. The wall slabs have become out of plumb in a few places. The ceilings are very leaky while the flooring is anything but satisfactory. It is desirable that the ceilings and the walls should be repaired first to save the building form collapsing.

The surroundings need to be made neat and tidy. The large tree standing close to the temple should be cut down immediately and the ground levelled providing suitable lead out for the water. The brick and mortar parapet above the navaraṅga is ugly, while it also adds to the weight above. It may therefore be removed.

The temple is a village Muzrai institution. The low emoluments of the Archak are not encouraging.

CHENNIGARĀYA TEMPLE.

Amṛitūr is an ancient Agrahāra town with a few Srīvaishṇava families. The members of these families are keen on keeping the monument in a good condition. They are willing to contribute liberally for the repairs of the monument. The sum thus raised may be supplemented by a suitable grant from Government and early arrangements made to improve the temple. As an example of Hoysaḷa Draviḍian structure combining in it the traditions of two schools of architecture, the building deserves to be preserved properly. It is a village Muzrai institution enjoying the

grant of an Inam land to the extent of about 5 acres. A sum of about Rs. 600 is reported to be at the credit of the institution. This sum may also be utilised for the conservation of the temple.

The following items of repairs are recommended :—

1. Portions of the navaraṅga are said to be leaky, though the temple is almost intact. The leaky portions may be repaired.

2. The flooring of the navaraṅga which is a little uneven may be levelled at a small cost and the joints of the slabs pointed with suitably coloured mortar.

3. The slabs of the outer walls are out of plumb here and there so that cement grouting and suitably coloured mortar pointing are necessary.

4. The vegetation growing between the slabs in several places has to be removed and the roots of the plants destroyed.

5. The tower of the garbhagṛiha appears to be adding heavily to the weight from above. It may be examined and if it can stand without causing danger to the structure it may be repaired and suitably plastered over. If it is heavy, it may be removed completely.

6. The mahādvāra is in immediate need of repairs since the weight of the brick superstructure is crushing the stone beams. The western beam has already developed a vertical slit and is in danger of falling down. Early steps are to be taken to replace it from above.

7. The navaraṅga doorway and the doorway of the mahādvāra may be provided with lockable wooden doors.

Sibi.

NARASIMHA TEMPLE.

(II Class Ancient Monument.)

The Narasimha temple at Śibi is quite intact and is maintained in very good condition by the authorities. It is a private institution and no government interference is needed. But the paintings here which belong to the last quarter of the 18th century A.D. are very interesting, depicting, as they do, not only the religious but also the secular aspects of life, so that it might be recommended that they deserve to be preserved in the best manner possible. In several places the colours have faded and in some cases they have entirely disappeared, leaving only the outlines. It is very desirable that they should all be photographed first and then the missing portions restored suitably, while generally they should all be retouched carefully under expert guidance. The authorities too are ready to co-operate in this work and are even willing to contribute liberally to provide for the work. It is therefore recommended that the work of retouching and restoring the paintings may be arranged

for at the earliest opportunity. But before doing so the paintings should all be copied and photographed as they are.

Sira Taluk.

Sira.

MALLIK RIHAN DARGA.

(I Class Ancient Monument.)

The Darga was inspected last in the year 1934 and certain recommendations to improve the building and its surroundings were made in the Annual Report of the Department for that year. Of the several items recommended only the cement pointing of the outer walls of the main Darga has been made, while no attention has been paid to the other recommendations. Even the cement pointing is not done satisfactorily since the walls appear ugly with a series of patches. It is desirable that all the pointing should be scraped off and a fresh pointing done in suitably coloured mortar.

In the south-west corner of the outer verandah as also in the south-east one water percolates through the ceiling. The leakages in the roof may be examined and repaired.

The whole building is of stone, including the dome. But the outer face of the dome which contains some ornamental work and perforated windows is whitewashed thoroughly so that the white appearance of the dome is now ugly and absolutely out of harmony with the rest of the building. All whitewashing in the case of the main darga should therefore be stopped, while arrangements should be made to scrape off slowly and carefully the present chunam coating.

The eastern flight of steps requires to be reset and provided with railings as in the case of the flight of steps on the north side. The flights on the south and west may also be similarly treated.

Some of the stone drops which have fallen from the parapet of the main darga are all available with the worshippers. They may be secured from them and replaced.

The stone parapet of the mosque beside the Darga is falling on the east side. The fallen stones are all there and may be replaced.

The surroundings of the Darga require to be kept neat and tidy, all dangerous growth of vegetation being removed at the earliest opportunity.

To the north-east of the Darga the lamp post may be restored and a kerosine lamp provided.

The diḍḍi doorway in the north has been converted into a private residence by the person in charge and several mud and tile houses have been constructed abutting

the wall on the west. The diḍḍi may be restored to its original state, the entrance to the darga being made through it once again. The private habitations should be removed. Living quarters for the worshippers may be provided on the other side of the road in the open space to the north-east of the Darga. Since the institution is in enjoyment of a petty endowment (about 6 acres of land) and the worshippers are too poor to build houses of their own, the living quarters are to be provided at Government cost.

The Darga is a first class Ancient monument containing relics going back to the days of the Mughal Emperor Aurangzeb. There are four brothers in charge of the institution by turns. Only for the worshipper who would be in charge of the institution a room may be provided in the northwestern corner of the Darga enclosures. The gaddige-mane may be caused to be built in the form of a low-roofed structure so that it may not obstruct the view of the Darga. The doorway for the gaddige may be provided from the Darga side. All the four brothers may together be made responsible for the upkeep of the darga in a neat condition, separate allowances being paid to them for the purpose. The new mud and tiled building which is being built in the enclosure may be knocked down immediately. And the tamarind trees growing in the immediate vicinity of the darga may be cut down early.

JUMMA MASJID.

The recommendations made by the Department in 1934 have not yet been carried out, particularly with regard to the acquisition of the houses on the north side of the building. These houses mar the view of the building from the north side and it is very desirable that they should be acquired and demolished early, a compound wall being constructed with just a low-roofed small room for the man in charge.

The surroundings may be made neat and tidy.

THE BIG JUMMA MASJID.

(II Class Ancient Monument.)

The building is kept neat by the authorities. But just behind it there is a large aśvattha tree which happens to be dangerous for the safety of the building in course of time. Since the tree is not being worshipped and there are no nāga stones installed at its foot, the tree may be cut down and rooted out. Similarly the aśvattha plant growing from the joints at the back of the building may also be removed completely.

Huliyar.

MALLĒŚVARA TEMPLE.

(Not classified).

The Mallēśvara temple at Huliyār is about 800 years old, containing several good images and well carved ceilings. It deserves to be restored and preserved as an ancient monument under Class III for conservation purposes. At present it is a minor Muzrai institution with an endowment of just one acre of dry land and a very meagre yield. If possible a regular monthly salary for the archak may be arranged to be paid and a reasonable grant given for the paḍitara and other expenses of the institution. The following recommendations may be made in regard to the conservation of the monument:—

1. The basement cornices which have become hidden by debris may be opened to view to the original ground level with a proper lead out for the rain water.
2. The vegetation growing between the slabs of the walls and on the tower may be removed and the roots completely eradicated.
3. The roof of the temple, particularly in the navaraṅga portion, is very leaky. The leaky portions may be repaired or, if possible, the entire roof may be paved with cement concrete with proper lead out for rain water.
4. The images in the navaraṅga are all coated with age-old soot and wax. They may be cleaned thoroughly and coated with a preservative solution.
5. Strong and lockable battened wooden doors may be provided for the navaraṅga doorway.
6. The verandah in front of the temple is a recent addition and ugly. It may be removed entirely.
7. The ground around the temple may be levelled up to its original level and the area enclosed with a compound wall provided on the east with a small gateway.
8. The flooring slabs inside the temple may be reset and pointed with suitably coloured mortar.

RANGANĀTHA TEMPLE.

The Ranganātha temple is generally intact. But its roof is leaky in several places Vegetation is growing here and there right between the slabs of the walls. The plants must be cut down and their roots destroyed. The surroundings of the temple may be improved and the ground levelled. If possible a compound wall with a gateway on the east may be caused to be constructed. It is desirable

that arrangements should be made for regular worship in the temple and the archak assigned the duties of taking proper care of the institution. The image of Raṅganātha in the garbhagṛiha of the temple is a good one dating from about 1170 A.D.

KADUR DISTRICT.

Kadur Taluk.

Keresante.

VĪRABHADRA TEMPLE.

Much vegetation has grown over the building. It has to be removed and the roots eradicated. The building may be preserved as it is and saved from further ruin, by effecting some repairs to the walls which are now out of plumb and the roof which is very leaky. The Saḷa group of sculptures buried in the earth may be dug out and preserved in the porch of the building. The surroundings may be cleared and the ground levelled up.

JANĀRDANA TEMPLE.

The Janārdana temple is in a woeful state of ruin and it is impossible to conserve it properly without heavy expenditure. But in the interest of the beauty of the garbhagṛiha some initial repairs may be caused to be effected. It is understood that the temple was in worshjp about 20 years ago and that the image was pulled down by treasure-seekers when the worship had to be discontinued. Since the temple is in enjoyment of inam lands, the image may be repaired, if possible, and reinstalled and worship restored.

ŚAMBHULINGĒŚVARA TEMPLE.

This temple is noted for its good carvings of pillars, doorways and ceilings. It is unfortunately decaying. With some cost it may be put into good order and preserved since many of the wall slabs and pillars are standing intact. The roof may be made waterproof and the vegetation growing on the monument cleared. The surroundings may be improved. The navaraṅga may be provided with a battened wooden door. The temple is worthy of being included in the list of Ancient Monuments under Class III. The Patel may be assigned the work of taking care of it.

General.

The ancient site of Keresante is extensive. There are many stray images, etc., lying on the site uncared for. It is desirable that they should all be preserved properly in one place or removed to a museum.

PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

KOLAR DISTRICT.

Mulbagal.

SŌMĒŚVARA TEMPLE.

Architectural History.

The temple of Sōmēśvara at Mulbāgal has been briefly noticed in the Annual Report of this Department for 1930, pages 17 to 18. The temple consists of a garbhagṛiha, a closed śukanāsi of two ankaṇas, an open śukanāsi and a navaraṅga with four Draviḍian type pillars in its central square.

The garbhagṛiha and the closed śukanāsi belong, in all probability, to the period of Iḷavañji Vāsudēvarāya (c. 1230 A.D.). On a part of the cornice of the śukanāsi now included in the dark store room to the south, there is a Tamil-Grantha inscription which appears to belong to this period. The navaraṅga, however, is definitely of about the middle Vijayanagar period. Its pillars resemble those of the Paravāsudēva temple at Guṇḍlupeṭ but are more finely carved.

Images and Pillars.

The liṅga inside the garbhagṛiha is a medium-sized natural one of black stone. Inside the navaraṅga and on the south side there are a set of the Sapta-mātṛikā figures, with their vehicles; while on the north there is a cell for housing the utsava-mūrtis of Śiva, Pārvatī and standing Gaṇēśa.

The pillars of the navaraṅga (Pl. II, 1) are made up of sixteen-sided and deeply cut and fluted shafts, the connecting cubical mouldings bearing in their corners serpent heads or Yakshas as in the Sōmēśvara temple at Kuruḍumale, and on each face there is a finely carved group. From the south-east some of these groups are as follows :—

South-east pillar:—Mārkaṇḍēśvara, cow milking on liṅga, king saluting liṅga, Vīrabhadra, Lingōdbhavamūrti, Tāṇḍavēśvara, Indra, Garuḍavāhana, Yōganārāyaṇa, Sadāśiva, Umāmahēśvara, seated devotee in costume of the Vijayanagar period.

South-west pillar :—Ugra-Narasimha, Lakshmīnarasimha, four-handed Mahālakshmī with abbaya, chakra, śankha and kaṭihasta, Gajēndra-mōksha in two panels, Kapāla-Bhairava.

North-west pillar :—Gaṇēśa, Umāsahita-Harihara, seated Dhanvantari, acrobatic monkeys, Rāma and Hanumān, Dharaṇīvarāha, Navanītanṛitta, Vāli-Sugrīva, Liṅga, padma, circling acrobats, Kāliṅga-mardana, Vaikuṇṭha Nārāyaṇa, Sapta-tāḷa-chchēdana.

North-east pillar :—Yōgānarasimha, padma, Sūrya, Varadarāja, Bhakta seated, Vīrabhadra dancing, Vīrabhadra playing on ḍamaru.

Porch and Mahadvara.

In front of the navaraṅga doorway which has Gajalakshmī on the lintel stands a porch of one aṅkaṇa with ornate pillars as in the navaraṅga and a fully ornamented Nandi in it which is of late, Vijayanagar period workmanship.

In front of the porch there is a large pātāḷāṅkaṇa of plain octagonal pillars as at Mēlkōṭe and Maḷūr.

To the east of the porch there is the old Mahādvāra with ornate square-planned Vijayanagar type pillars bearing relievo sculptures and supported by elephants. The figure of Sūrya on the east face of the front right pillar is finely carved.

Outside this doorway is a smaller one with a compound wall enclosing the Kalyāṇi to the south, a dīpastambha and a stone maṇṭapa with a large bull facing the main god.

The outer view of the main building is interesting for its sharply curved eaves bearing Gaṇēśa, Kumāra and other figures in panels surmounted by a row of sea-lions.

Metallic Nataraja.

The most interesting object of the temple is a beutiful image of dancing Śiva as Andhakāsura-samhāri (Pl. I, 1 and 2). It is about 3′ 7″ in height including the base and is surrounded by a circle of fire. The image proper is 2′ 8″ in height and represents Śiva surrounded by a halo from which three pronged flames are darting. Śiva treads on Andhakāsura and is in the attitude of dancing with one leg lifted up. The image is perfectly well proportioned and athletically well built with broad chest, small waist and muscular and well-developed hips, thighs and calves, wearing moderate and not overloaded ornamentation. The god wears makara-kuṇḍala in the right ear lobe and a palmyra cylinder in the left one, thus indicating the amśas of Vishṇu and Pārvatī. On the head of the god is the jaṭāmakuṭa with darting up peacock feathers, the crescent, the cobra and a jewel on which is clearly visible the engraved symbol 'Om' in Tamil characters. On the forehead appears the third eye, while the hands are disposed thus : svargahasta with a hooded cobra on the brace, ḍamaruga, fire and gajahasta or lamba hasta. He wears an archaic smile on the face. The demon on whom he is treading is looking up in supplication. The image appears to be at least as old as the 13th century A.D. The style is Chōḷa since the figure is lithe and muscular. It is one of the most valuable pieces of metallic sculptures yet discovered in the State.

Other Sculptures.

To the north-west of the main temple there is the old shrine of the god's consort whose image of black stone appears to belong to the Vijayanagar period.

At the back of the Sōmēśvara temple and against the compound wall is placed a large stone image of Kumārasvāmi who is represented as riding on a peacock. The

group is about 6′ high from the ground and is very fine. The god has twelve hands and six faces.

ŚANKARA TĪRTHA.

About a mile due east of Muḷbāgal and by the side of the road leading towards Naṅgali there are two tanks one of which has a number of bṛindāvana tombs and dilapidated temples nearby, with four or five inscriptions in the neighbourhood. One of the inscriptions to the west of the navaraṅga doorway of the Vidyāśankara temple is in Kannaḍa characters (Mb. No. 11) and records that King Bukka of Vijayanagar made a gift of a village to the temple of Vidyāśankara, the guru of Kriyāśakti who was the Râjaguru about the year 1389 A.D.

ĀNJANĒYA TEMPLE.

Main Image.

The most important temple for the public at Muḷbāgal is the Añjanēya temple which appears to have been first constructed during the early Vijayanagar days. The image of Hanumān is a relievo, about 10′ high, in the striking or vīra pose, facing west, with chakra to right and śankha to left carved on the same slab. It was evidently set up originally to protect the eastern gate (mūḍala-bāgilu—Mulabāgal) of the plateau of Mysore from the sourthern enemies and might also have been connected with the old eastern fort gate of the place.

Original structure and Additions.

The original structure appears to have consisted of the garbhagṛiha, the śukanāsi, and the navaraṅga of plain pillars, raised on a basement ornamented with sculptures. The mukhamaṇṭapa is said to have been added by Rāja Tōdar Mall during his pilgrimage to the south. Votive images of himself (with Mughul turban) and his wife are found against the northern wall.

To the south of the mukhamaṇṭapa there is a temple enshrining a Kōdaṇḍa-Rāma group. This temple has a tower above it. Worship is offered to Rāma in this temple and then to Hanumān. The group consists of Kōdaṇḍa-Rāma, Sītā and Lakshmaṇa.

In the enclosure there are also shrines for Kēśava, Gōpāla and Kṛishṇa. To the north of the mukhamaṇṭapa of the main temple there are cells for Narasimha, and a small figure of Āñjanēya, and to their west there is a hall converted into Kalyāṇamaṇṭapa, the walls being painted in oil colours recently in the Indian style by Mr. Maṇḍikal Raṅga Rāju, a painter in Mulbāgal.

The western extension of the mukhamaṇṭapa is said to have been constructed by Kṛishṇadēva Rāya whose relievo is shown on one of the pillars. This relievo is in the devotional pose.

A tall stone garuḍagamba stands just in front of the mukhamaṇṭapa. To the southwest of this pillar stands a medium-sized temple of Śrīnivāsa with a garbhagṛiha, a śukanāsi and navaraṅga and a mukhamaṇṭapa facing east. The god is of the same size and shape as the one at Tirupati and is of Vijayanagar workmanship.

Corresponding to the Śrīnivāsa temple on the other side of the compound stands a similar temple of Gōvindarāja or Raṅganātha showing Vishṇu reposing on the seven-hooded cobra attended by Śrī and Bhū. The image is colossal in size and is fine and of Vijayanagar workmanship.

VIṬṬHALA TEMPLE.

History and general description.

In the centre of the old town stands the Viṭṭhala temple, constructed by the Vijayanagar governors in the middle of the 16th century. It consists of a garbhagṛiha, a śukanāsi, a navaraṅga and a mukhamaṇṭapa with a prākāra and a gōpura which are massively constructed with huge well dressed granite blocks some of which measure $1\frac{1}{2}' \times 2\frac{1}{4}' \times 1'$.

The navaraṅga has four finely carved Draviḍian style pillars with sixteen-sided shafts connecting three cubical mouldings on each face of which is a carved group. These sculptures are as follows :—

Pillar Sculptures.

South-east pillar :—Jaya, Gōpis begging for clothes, Kṛishṇa on a tree, Vāmana and Bali, Trivikrama, Lakshmīnarasimha, Vēṇugōpāla Amaranārāyaṇa, Narasimha fighting Hiraṇya, Ugranarasimha, Yōgānarasimha.

South-west pillar:-Sūryanārāyaṇa, Lakshmī-Janārdana, Varāha fighting Hiraṇya, Veṅkaṭēśa, Kālingamardana, Vēṇugōpâla, child Kṛishṇa on all fours, Trivikrama, Kṛishṇa slaying the elephant, Kṛishṇa slaying Baka, Kṛishṇa slaying Kamsa.

North-west pillar:—Kṛishṇa eating butter, Kṛishṇa dancing holding ear-rings, Kālinga-mardana, Kṛishṇa slaying Kālinga in the shape of a makara, Kālingamardana, Kṛishṇa on all fours, Garuḍa, seated Janārdana, Gōvardhana lifted, Kṛishṇa slaying elephant, Śakaṭāsura slain, Kṛishṇa slaying Bakāsura.

North-east pillar.—Vijaya, Kṛishṇa on all fours, Lakshmī-Narasimha, Kṛishṇa slaying elephant, Lakshmī-Janārdana, Kṛishṇa slaying Bakāsura, Hanumān, Navanītaṇritta, Kālingamardana, Veṅkaṭēśa, Vēṇugōpāla with four arms, seated Nārāyaṇa.

The brackets and beams are also finely ornamented. Among these are found: three swans circling like acrobats, four makaras circling, a dog admiring Kṛishṇa while looting butter, monkeys seated, etc.

The śukanāsi doorway has stucco Jaya and Vijaya on either side and Ranganātha on the lintel.

Main image.

The main image (which is supported by a goddess on each side) represents child Viṭṭhala (Pl. II, 2) with his chubby body all naked except for his ornaments and head-dress. He holds a śaṅkha in his left hand and his right hand is in dâna.

The utsava group is kept in the navaraṅga.

Nandi.

BHŌGANANDÎŚVARA TEMPLE.

Metallic sculptures.

The bronzes of the Aruṇāchalēśvara shrine were brought out and examined. Three of them are fine and old :—

(*a*) A Sōmâskanda group (15″ high) showing Śiva and Pārvatī seated in sukhāsana with Kumāra standing between them. The group is well proportioned and fine. It belongs probably to the Chōḷa period.

(*b*) Chandraśēkhara (18″) slim and fine.

(*c*) Chandraśēkhara (2′) of about the late Vijayanagar period.

Sadali

Sādali which is a village in the Śiḍlaghaṭṭa taluk is situated at a distance of about 18 miles to the south-east of Bāgepalli. Some of the temples at the place are described in the Annual Report of the department for the year 1911, pp. 41–43. A general view of the Īśvara temple and the details of one of its walls are illustrated in pl. V, 1 and 2 of this report.

CHITALDRUG DISTRICT.

Anaji.

Kadamba inscription.

Aṇaji is a village 12 miles east of Dāvaṇagere on the Jagaḷūr road. In the field of Nāgarakaṭṭe Kuruvattappa, a mile to the south of the place stands the well-known inscription No. Dāvangere 161 of C. 450 A.D. in which is mentioned a battle between Kṛishṇavarma Kadamba and Naṇakkasa Pallava.

Fortified hill.

Close to the village is a small hill with the relics of the old fort wall of mud which defended it. At almost its top stands a maṇṭapa reconstructed in Pāḷḷegār times with the old pillars of the Yādava times with sixteen fluted shafts having octogonal bellshaped mouldings and wheel moulding over neck. The back aṅkaṇa is converted into a number of small shrines in one of which is a seated

Yōgā-Narasimha of soap stone rather plainly worked and holding in the back hands śankha and chakra.

From the hill a fine view is obtained of the famous Uchchaṅgi Durga, the capital of the Chālukyas and Pāṇḍyas. It is a cone-shaped hill, with its north side steep. In the fort on top can be seen a large fort-like citadel and a temple.

View of Uchchangi Durga.

On the top of the hill there are said to be a field about eight acres wide, the ruins of the palace of the Pāḷḷegārs, two or three hoṇḍas, several powder magazines and the temple of Uchchangiamma, the patron goddess of the Pāḷḷegārs and a number of other temples including about 40 images. The priests are Lingāyats and about 20 families live on the hill. Two festivals are held every year, at Ugādi and at Mahānavami.

SHIMOGA DISTRICT.

Shimoga.

FORT GATE—HANUMANTA TEMPLE.

The Hanumanta temple was originally a part of the East gate of the Shimoga Fort. It has recently been extended with the addition of a Kōdaṇḍa Rāma shrine to its north built by one Mr. Ramiah Setty.

The only thing archæologically important about the temple is that the navaraṅga and garbhagṛiha doorways and the four navaraṅga pillars are all beautiful Hoysaḷa pieces brought from some old Jaina temple. The garbhagṛiha doorway and the navaraṅga lathe turned pillars are typically fine pieces. But the navaraṅga doorway is the finest of all. Each jamb has five standing figures at the bottom. Above them there are two creeper scrolls, one with animals having varied faces and the other with Yaksha musicians and dancers in the convolutions. The central panel of the lintel has a mutilated Jaina image seated in yōgāsana under mukkoḍe and supported by a male attender on each side. The panel is beautiful. There is a projecting cornice above on the front centre of which also is a seated Jaina image.

Hoysala pieces.

Most probably the old materials were used in the Ikkeri times for the Hanumān temple called the Kōṭe Āñjanēya temple.

Horakere.

LAKSHMĪNARASIMHA IMAGE.

Horakere is a village situated at a distance of about 3 miles from the travellers' bungalow at Shimoga.

In about July 1944, one Chabu Sab was getting a saw pit excavated in the back-yard of his house at Mandli, a small village about a mile from Shimoga on the Tīrthahaḷḷi road. He came upon a soap stone image of Lakshmīnarasimha, about 3½ ft. high, while digging. Since the village belonged to the Sringeri Jahagir, the image was removed for temporary custody to the Rāmēśvara temple at Horakere.

The image is rather small but fine and is comparatively free from damage (Pl. IV, 2). The god is seated in sukhāsana and has a pleasing expression holding chakra, padma, gadā and śankha, the last one passing round the waist of Lakshmī who is seated on the god's left thigh. The image is neatly ornamented and on the prabhāvali in the convolutions of a serpentine tōraṇa emanating from a fine simhalalāṭa are the ten avatāras of Vishṇu: Matsya or fish, Kūrma or tortoise, Varāha, half-human Narasimha, half-human Vāmana, Paraśurāma, Śrī Rāma, Balarāma, Buddha and Kalki on horse back.

The image appears to have lacked final finishing in the shape of polishing and so may never have been installed and worshipped.

RĀMĒŚVARA TEMPLE.

Old pillars.

The Râmēśvara temple is a small structure built not more than a few generations ago as seen by the parrots in the ceiling. But its four navaraṅga pillars have been brought from some Jain Basadi built by the rulers of the Gaṅga dynasty in about 1040 A.D. as seen from the inscription on one of the pillars. The temple is beautifully situated with its back to the Tungā river. It is said that 18 years ago the Śringēri Svāmi rebuilt the temple with its face changed from the east to the west and installing the present Rāmēśvara linga.

Nallur.

Hindu Temple.

This is a village about 6 miles north of Chennagiri with about 500 houses out of which about 170 belong to the Muslims and the rest to the Uppārs and Vīraśaivas. To the east of the village is a small tank called Doḍḍakere. On its west bank is a small country tiled building with mud walls containing Kēśava, Nagarēśvara, Subrahmaṇya, Gaṇapati, Hanumān, Durgā, etc. The image of Kēśava is of Hoysaḷa workmanship and is the main image.

Masjid.

To the west of the compound of the building is a large enclosure to the west of which is a mud walled Masjid, about 50 or 100 years old. There is nothing archæologically or architecturally remarkable about this building. The claim of the local

Khāji that the building is of the days of Malik Kafur is not supported by any evidence.

To the north of the Masjid runs a road and to its north is a temple of Hanumān facing south with the Mosque directly in front of it. It contains a Vīrāñjanēya which belonged evidently to the east Fort gate though the structure enshrining it is a tiled one and of comparatively recent times. The Āñjanēya image is of Vijayanagar times.

Viranjaneya.

To its west is a small mud walled tiled shrine containing a small Kēśava image of Hoysaḷa workmanship with the 10 avatāras of Vishṇu carved on the prabhāvaḷi.

Kalkere.

About 11 miles to the south of Chennagiri at the foot of the Āsandi range of hills and in a horse-shoe shaped valley there is the hechirak village of Kalkere, the name being derived from a now dried up stone tank. It has three temples standing in various stages of decay and called the Ballēśvara, the Kallēśvara and Hanumantarāya temples. Of these the Ballēśvara temple is the largest and the Kallēśvara temple the oldest as seen from an inscription of Ballāḷa II in the south-east corner of the navaraṅga.

KALLĒŚVARA TEMPLE.

This is a small temple of soap stone facing west, with a small closed mukhamaṇṭapa, a navaraṅga doorway with perforated jambs, a small navaraṅga (about 13 ft. square) with four plainish octagonal pillars and a small, now empty, garbha-gṛiha evidently housing a small liṅga of old.

General Description.

On the south-east of the navaraṅga is placed a three panelled vīragal with the figure of a Śaiva hero who died in combat with a horseman. The vīragal bears no inscription.

Viragals.

A Māsti Guḍi has the image of a short husband and his tall wife with raised hand. Closeby is another group of sculptures showing two bowmen of whom one is fighting a tiger.

HANUMĀN TEMPLE.

The Hanumantarāya temple has a large (6 ft. high) Vīrāñjanēya relievo with the head of Akshayakumāra at his feet, a small Hanumān at his back with the hands akimbo and two other Hanumān figures in two other different attitudes at the lower left and right hand corners.

BALLĒŚVARA TEMPLE.

(Pl. VI)

History and general description

The Ballēśvara temple called also the Bēlēśvara temple was constructed in 1221 A.D. according to the inscription in its mukhamaṇṭapa. It is the largest temple in the neighbourhood and has a western and a northern cell, a western śukanāsi, a navaraṅga with four fine lathe turned bell-shaped pillars and a beautiful high domed ribbed central ceiling and a four pillared maṇṭapa with its proper bull absent and its pillars cylinder-shaped. Around the maṇṭapa is a stone railing partly disappeared. In the navaraṅga are kept a small image of Bhairava and a much larger and fairer one of Mahishāsuramardinī in the Hoysaḷa style.

Mahishasuramardini.

Except for the slightly damaged nose the image of Mahishāsuramardinī is a fine sculpture showing the goddess well ornamented and engaged in a vigorous fight with the demon. The arrow piercing the buffalo, the Rākshasa's moustaches, etc., are realistically carved.

Navaranga.

On the chandraśila in the navaraṅga there is a fine recumbent bull probably removed here from the navaraṅga. The navaraṅga doorway has a Gajalakshmī lintel. The navaraṅga ceiling has the Dikpālas with their vāhanas and armies. The north cell is now vacant.

Varadamula.

Tank.

This is a place about 6 miles south of Sāgar. Here is a large tank called Varadā-tīrtha from which the river Varadā takes its rise. The tank is about 30 yards square and is built all round with laterite blocks.

Image of Gayatri.

The chief deity of the place is Gāyatrī Dēvī installed in a laterite temple covered over with lime masonry and a rain proof Mangalore tile roof above. The building has nothing ancient about it except two yāḷi faces of trap stone supporting the steps. But the image is unique. It shows the deity standing on Hamsavāhana with the four hands of the goddess thus disposed : akshamāla, padma, abhaya, Sītāphala fruit. The prabhāvaḷi and the image are of the same stone and the hamsa is on the pedestal. The image is clearly of the Keḷadi period. The original Chālukya image is said to have been broken and is stated to be in the Lakshmī-tīrtha which is just in front of the temple. In its place the new image is said to have been prepared and installed under the patronage of the Keḷadi Nāyakas.

The image is shown with coventionalised *sari*, breast band and conical kirīṭa.

SADĀŚIVA SHRINE.

History and general description.

Around the Lakshmī-tīrtha, to its south and west are a number of smaller Śiva temples, evidently votive, one of which contains an image of Vīrabhadra. But the most interesting building in the area is the Sadāśiva temple (Pl. VII, 2) which appears to have been constructed by the Ikkēri Chiefs, perhaps Sadāśiva Nâyaka out of the old materials of the Chālukya period.

The building has a garbhagṛiha which is round backed with masonry vimāna, a śukanāsi with a fine Chālukyan doorway, and a mukhamaṇṭapa with four pillars, on the steps leading to which is an outline carving of an Ikkēri Nāyaka (Sadāśiva Nāyaka), wearing turban, uttarīya, long coat, kammarband and necklace and with his hands joined over his head in reverence. There is a one line Kannaḍa inscription above his head.

Pillars and Doorways.

The pillars and doorway are highly ornamented and fine. The former are bell-shaped with varied rope ornamentation below the bells and garland and other hangings on the bells and with floral devices above.

Image of Gaja-Lakshmi.

The śukanāsi doorway has two bands of variedly headed gryphons and the lintel bears a fine panel of Gajalakshmī (Pl. VII, 3) which may be regarded as the most beautiful among such sculptures known in the Mysore State. Lakshmī is seated in padmāsana with five rearing elephants on each side, each pouring water on her from a jug-like vessel held in the trunk. The goddess has only two hands and holds a padma in each. Her kirīṭa is very ornate and reminds us of the kirīṭas at Ajanta. The image appears to hail from Chālukya Vikrama's times or earlier.

Sacrificial vessel and Ganapati

Near the Lakshmī-tīrtha lies a stone vessel, 6 ft. long, which has two compartments each with the double lead out. It is evidently the sacrificial vessel used at the sacrifice performed during the Nâyak days 200 years ago. (Pl. VII, 4.)

To the north of the Lakshmī-tīrtha is a fine Chālukya Gaṇapati image and in the north-east is an inscription of the 8th year of Châlukya Vikrama.

The roof over the maṇṭapa is of stone, each slab being finely fitted to the next one with a groove.

GŌPĀLAKṚISHṆA SHRINE.

To the south of the Varadâ-tīrtha is a small shrine containing a fine image of Gōpālakṛishṇa, carved in one stone, with cows on the jambs, Garuḍa on the pedestal, a tiara kirīṭa and scroll work resembling Nāgabandha on the tōraṇa and a consort

on each jamb. The Garuḍa facing this shrine is also beautiful and of the same style with a padma on the pedestal and a tiara kirīṭa and fine scroll work on the tōraṇa. The work looks like Chālukya. But it may possibly be a successful imitation by the Keḷadi sculptors who were famous Guḍikāras.

A Gaṇapati temple near the road has in each corner a trap stone block finely polished.

The Varadâ tīrtha is said to have at its bottom about 24 smaller laterite built ponds each with a name. The wasteweir has an old worn slab of Chālukya times.

Kagarsu.

This is a small village on the right bank of the Śarāvati near the ferry on the road to Bhaṭkal. Here stands a ruined and deserted temple of Vīrabhadra built of laterite blocks and wood work without any architectural character. The image is said to have been removed to Sāgar for installation in a temple at that place.

Image of Virabhadra.

The Vīrabhadra image of Kāgarsu has now been removed to Tālūr Hiremaṭha near the first mile stone to the south of Sāgar. It is of Nāyak period workmanship and is of dark trap stone and $3\frac{1}{2}$ feet high. The prabhāvali which is of the same stone as the image is poorly carved. The god has moustaches and fangs, holds sword, arrow, rectangular shield and small bow, and wears a skull garland and a kirīṭa in which are seen a liṅga and a sarpa. Daksha is poorly shown on the right jamb.

Hirebhaskar.

Hirebhāskar is a small village which is about 2 miles from the Maḍenūr dam and will be the first to be submerged when the waters are impounded by the dam in June 1946. Hence the dam has been called the Hirebhāskar dam.

To the south of the village on a high ground, now so entirely covered over with thick jungle that even the pathway is covered and can be followed with difficulty, there stand the ruins of a laterite built temple facing east and now without even a roof, as the latter was burnt down in a forest fire 10 years ago. In the garbhagṛiha of the temple there is a medium sized trap stone liṅga on a pāṇipīṭha. In the small navaraṅga are now found four images: (1) A trap stone bull, facing the liṅga, of Chālukya workmanship though in no way extraordinary; (2) Mahishāsuramardinī of about the Chōḷa or Chālukya times, much worn on the surface by water action and not beautiful now; (3) Gaṇēśa (Vidyā-Gaṇapti—3 ft. high) fairly good, holding tusk piece, battle axe, padma, and bowl full of apūpa (Pl. VIII, 2); (4) Saptamāṭṛikā panel (Pl. VIII, 1)—the finest piece of all—4 feet high and 15 ft.

long and of Chālukya workmanship, with the figures finely carved along with the vāhanas below in this order:—

(1) Vīṇādhāri Vīrabhadra with bull.
(2) Brāhmī with hamsa.
(3) Māhēśvarī with bull.
(4) Kaumārī with peacock.
(5) Vaishṇavī with Garuḍa.
(6) Vārāhī with buffalo.
(7) Indrāṇī with elephant.
(8) Chāmuṇḍā with jackal.
(9) Gaṇēśa with rat.

Madenur

ĪŚVARA TEMPLE

Images.

This temple is said to have existed in the village for many years. The present structure however is new. It has a liṅga faced by a Nandi, the latter having been brought from elsewhere. But the most interesting sculptures are behind the temple on its back wall. In the central niche is a small standing Mahishāsuramardinī of undoubted Chālukya workmanship. Though small, it is quite good.

Viragal.

Above it is mounted a Saptamātṛika group of Chālukya times with a Kannaḍa one-line inscription above. On either side is mounted a finely carved vīragal of five panels with a Kannaḍa inscription on the bands. The sculptures show heroes on foot fighting warriors in the bottom panels. The sculptures are very vigorous.

Chimali

Image of Mahishasuramardini.

This is a village near Karūr on the Bhaṭkal road. It is reached by a ferry boat across the river. There are two Mangalore tiled temples in the village, one of which has a Gaṇēśa of ordinary workmanship and the other a good Mahishāsuramardinī of Chālukya work about 2½ ft. high. The latter is in the standing posture and is treading with one foot on the buffalo. From the back of the buffalo is springing up the demon who is being speared by the goddess.

Karur

Image of Madhava.

There is a small Mangalore tiled temple in this village enshrining an image of Mādhava, about 2½ ft. high (gadā, chakra, Śankha, padma), probably of the Ikkēri period.

PĀRŚVANĀTHA BASTI.

General description.

To the south of Karūr by the road-side is a compound containing three Jaina shrines which will not be submerged by the Hirebhāskar reservoir but will lose part of their lands. The largest of them faces east. It is a laterite structure with a Mangalore tiled gable roof. It has a garbhagṛiha, a navaraṅga and a four-pillared open mukhamaṇṭapa. This was constructed by the late Mr. Manjappa Setti about 40 years ago. The work of the navaraṅga is very good for modern times. There are four pillars made in imitation of Chālukya pillars with the cubical, the 16-fluted, the pot-shape, etc., mouldings. Above there is a corbelled Bhuvanēśvari of wood carved with the eight Dikpālas and other features.

Main image.

In the garbhagṛiha is a seated group of Pārśvanātha, (pl. VIII, 3) one of the most beautiful in the State. It is of Chālukya or Śāntara workmanship and is about six feet high. The god is seated in padmāsana, is beautifully featured and bears a light smile on his face. He is about 3 ft. high. He is seated on a simhapīṭha over which is a padma. On either side of him is a chāmara bearer. There is a seven-hooded cobra above and over it a mukkoḍe. The prabhāvali is finely carved with two bands of arched creepers, having hamsas and Yakshas playing on mṛidangas in the convolutions.

Other images.

The garbhagṛiha doorway is guarded by the images of Dhārāmudra Yaksha (somewhat worn) and Padmāvatī Yakshiṇī (padma, pāśa, aṅkuśa and phala) both of which show Śāntara or Chālukya workmanship.

In the navaraṅga are also kept the following images: A standing Padmāvatī in tribhaṅga with cobra over head and holding: padma, chakra, paraśu, phala. A seated Sarasvatī of stone (pl. IX, 2) a Yaksha of metal with two hands joined in añjali and the two back hands holding up a chakra.

ĀDINĀTHA BASTI

Parsvanatha image.

To the right of the main shrine facing north is another smaller shrine with a Chālukya style image not of Ādinātha but of Pārśvanātha. It is very similar in size, make and pose to the main image, though less beautiful in its face. Its surface has peeled off on the belly and the legs owing, it is said, to a lightning striking the building some time ago. The roof of this shrine is covered over with copper sheets.

Avinahalli

This is an important village about 7 miles from Sāgar wherefrom the road to Bhaṭkal branches off from the road to Nagar.

It has a Durgā shrine of Mangalore tiles with two images of Durgā, both of them being old pieces of Śāntara times but of poor quality. There is also a Vīrabhadra temple with a Vīrabhadra image of about 50 years. About one furlong to the west, just by the side of the Bhaṭkal road stand the ruins of temples with liṅgas, Basavas, figures of Vīrabhadra, Bhairava, Bhadrakālī, etc., lying about. One of these was collected for the Archæological Museum.

Durga & Virabhadra.

Further to the west by the road-side is a Gaṇapati temple now overgrown with jungle. The image of Gaṇēśa lies near the doorway.

Other images.

To further south stands a temple of Chikka Vīrabhadra showing workmanship of the Ikkēri or even later period. No pūja is offered.

To further west along the roadside is a Mangalore tiled temple of a small Vīrāñjanēya treading on Akshayakumāra. This probably marks the western limit of the old village which was deserted about 50 years ago.

Corresponding to it on the south of the road and at some distance stands a similar Mangalore tiled one-aṅkaṇa temple of Byāṭarāya with the image about four feet high, in relief, holding arrow, chakra, śankha, and bow of poor Pāḷḷegār workmanship. In front is a fine pot stone Garuḍa kneeling with joined hands. The pose is interesting. It is also of Pāḷḷegār days.

Ancient Avinahalli

About a mile to further west is the old Āvinahaḷḷi of Ikkēri days, a large town with a fort, many ruined temples, wells, etc., all covered over with thick jungle.

Virabhadrapura

ĪŚVARA TEMPLE

The village of Vīrabhadrāpura, about 7 miles south of Āvinahaḷḷi on the road to Nagar and just to the south of the Haridrāvatī bridge, will be partly submerged by the Hirebhāskar reservoir. Here is a small Īśvara temple of granite stone belonging to the Ikkēri school of architectural style, serving as one more instance to show that the Chālukya style of architecture continued in the territories of the Keḷadi Nāyakas as it did during the Vijayanagar period and even now does among the sandalwood and ivory carvers of Sagar and Sorab.

Chalukya style of the Ikkeri School.

The temple is a small one facing east about 30 feet long and 15 feet broad with a garbhâgṛiha, śukanāsi, and a navaraṅga but with no mukhamaṇṭapa or pradakshiṇā.

General description of temple.

Outer view.

The structure is raised on a platform about 3ft. high with three cornices. The walls are plain except for the rough right angled pilasters which break the monotony and a low relievo elephant on the south and an elephant and a tortoise on the north. The eaves are sloping and straight with the corners protected with cobra-headed stone corners. There is no parapet. The vimāna is of granite and has a projection over the śukanāsi to the east in front of which is a kīrtimukha within which is a seated lion with its tail lifted up. The tower has no Dravidian type storeys but is ornamented with several rows of dentil cornices, some having the dentils above and some below. The top cornice has a Nandi recumbent in each corner with a Śaiva figure on each of the faces of the śikhara. The śikhara is indented square in shape with a lion face on each of its four sides. There is no metal kalaśa on top.

Navaranga doorway.

The navaraṅga doorway is reached by a flight of four stone steps each of which is flanked by a large trunk like scroll with an elephant inset on the outer face. The front pilasters have brackets of lions rearing on trumpeting elephants as in all Dravidian temples. Muslim influence is betrayed by the navaraṅga doorway which is a Mihrab arch with a parrot in each corner.

Navaranga.

The navaraṅga which is without pillars has on its ceiling a padma with the eight Dikpālas and floral ornamentation in low relief. On the inner walls of the navaraṅga are the following relievos from the south-east :—

(1) Bull-headed, human-bodied standing Nandi beating the mṛidaṅga.
(2) Shaṇmukha on a peacock.
(3) Vidyāgaṇapati with tusk, aṅkuśa, pāśa and apūpa bowl.
(4) and (5) Śaiva Dvārapālas.
(6) Mahishāsuramardinī standing and treading on the buffalo and wearing breast band.
(7) Bhairava with moustaches and blood-licking dog.
(8) Bhṛingi holding Ēkanāda tambūra in right hand, and dancing on three legs.

Sukanasi and garbhagriha

The śukanāsi has a small bull and the garbhagṛiha a small linga on a pīṭha about 2 feet high.

In the front yard is a stone Bali-pīṭha of the size and look of a household bṛindāvana with a broken small bull to its front.

Relievos of Nayaks

On the navaraṅga floor are the relievos of three Nāyakas wearing Moghul style turbans, armlets, and bracelets, moustaches and short beards, *uttarīyas*, long coats, *kummerbands* with dagger, etc., *kachche dhoties*, and anklets. But no names are carved.

Gaddemane

Inscription of Siladitya

About 4½ miles south of Sagar to the east of the Nagar road by two furlongs and about a furlong to the west of the village of Gaddemane on a high land planted with young teak plants stands, facing east, a greenish trap stone slab about 5½ feet high (Pl. IX, 1), with a vīragal in three panels and an early Kannaḍa inscription of four lines (2 feet and 9 inches) already published by Rice as the Hosur inscription (Sagar No. 64) and again by Dr. Shama Sastry in the Annual Report for 1926 as the Gaddemane inscription of Śilāditya. Since the inscription is of Śilāditya's days (about 700 A.D.) it is highly interesting.

The lowest panel shows the hero Satyānka (accompanied by one of his men) fighting, with rectangular shield in left hand and a sword in the right, wearing shorts, *kummerband* with dagger and long hair in a knot on his head, his enemies being armed with bows and arrows. Satyānka is pierced in the chest by a long arrow.

In the second panel he is being carried off to heaven by two heavenly nymphs with slim bodies.

In the top panel he is seated on a stone stool (in heaven) attended by two lady chāmara bearers. He is seated with folded legs one of which is raised up and supports the right arm. No godly figure appears above.

This Śilāditya has been identified as Śrī Harsha by Dr. Shama Sastry.

Sagar.

Siva Temple.

Close to the taluk office just to its south stands a large enclosure of laterite blocks in the middle of which stands a small trap stone built temple of Ikkēri workmanship dedicated to Śiva. It faces north and has a stone maṇṭapa in which have been used two small Chālukyan bell-shaped pillars. The inner features of the temple have nothing remarkable. On the outside is an eaves-shaped cornice, and an elephant, etc., in low relief. The top of the temple is now covered over with a Mangalore tile roof. To its east stands a large stambha about 1½′ in girth of greenish trap stone. It also appears to have been brought from elsewhere and set up here.

Oddhalli.

(Varadahalli).

Oddhaḷḷi is a small village of about six houses inside a horse-shoe-shaped valley about half a mile south of Yajgalemane and a mile south-west of Kalmane. A stream takes its rise here from the hill side and flows through two laterite built ponds and areca-nut gardens. By the side of one of the ponds near the Bhaṭṭa's house stands a laterite block temple with a Mangalore tiled gable in the garbhagṛiha of which stands a small but beautiful hard black stone image of Mahishāsuramardinī ($2\frac{1}{2}'$) of beautiful early Chālukya workmanship (Pl. IX, 4). The four-handed goddess who holds prayōga chakra, and śankha in two fingers against a narrow probhāvali stands treading on the buffalo and spearing it. She wears a beautiful kirīṭa of jewels, has no breast band, has drapery in folds and there is no lion. She has a small prabha behind her head and wears makarakuṇḍala, anklets, bracelets and armlets. The tōraṇa is bare and has no sculptures.

Mahishasuramardini.

In the temple verandah was kept a wooden board (Pl. X, 1) looking like a mantle piece with very fine Portugese carvings. There are three panels at the bottom showing the heads of the king of Portugal (bearded in centre), his queen (left) and the crown prince (right). Above is a group of nymphs and cupids in whose midst is a radiant headed Mary. Above is a floral arch ornamented with winged gryphons, demon heads and a human head (God) in the centre top. Tnis wooden board is now brought over to the Archæological museum at Mysore.

Portuguese carving.

BANGALORE DISTRICT.

Bangalore

KEMPE GOWDA'S WATCH TOWERS.

Hebbal.

On the way to Hebbal, to the west of the Palace compound on a commanding height is situated one of Kempe Gowda's Watch Towers, the north one of the four. On a basement about 4′ high rise four granite pillars, 6 feet high, over which is a tower 10 feet high of brick and mortar in the Draviḍian style. On the

floor of the basement is a polished granite slab about $3\frac{1}{2}' \times 2'$ on which is an English inscription, in block letters :—

(1) THIS IS ONE OF THE FOUR
(2) WATCH TOWERS SAID TO HAVE
(3) BEEN BUILT BY THE FAMOUS
(4) KEMPE GOWDA OF MAGADI
(5) 1521—1569
(6) AND
(7) MARKS THE LIMITS TO WHICH
(8) IT WAS PREDICTED THAT THE TOWN
(9) OF BANGALORE WOULD EXTEND

On the tower, to the east, is Śiva seated as Gaṅgādhara, to the south, Ardhanārīśvara, to the west Vēṇugōpāla, and to the north Lakshmī on lotus. In each corner is a recumbent Basava. The śikhara is round and domed and the tower appears to be of solid brick.

To the north-west of the tower by about 60 feet stands the trigonometrical survey mark. Just to its north-east stood formerly an old guard house of size stones which collapsed a few years ago.

Ulsoor.

To the east of the Ulsoor tank on a rocky height stands the eastern tower of Kempe Gowḍa, with a base about 2 feet high and the rest of the tower as usual up to twenty feet high. Each pillar is square with octagonal shafts and the figure on each side of the tower is Śiva in sukhāsana. The tablet reads exactly as at Hebbāḷ.

Lal-Bagh.

To the east of the Lālbagh on a rock stands the south-east tower and it is different from the other three in shape. Very probably it is a tower built in later days. It has no basement and its lower storey is raised with four roughly chiselled pillars. The tablet worded exactly like the others is embedded in the wall on the east. At the back of this wall is a size stone structure with the steps leading to the first floor. This storey is raised on brick walls with an arched tower on each side. Above is a plain round dome with no Hindu figures. The influence of Muslim architecture is seen clearly and the tower may belong to the 18th century. Perhaps it was built in place of an earlier one.

One of the maṇṭapas near the umbrella at Gavipur closely resembles the Lal-bagh maṇṭapa. They are both unlike the other three maṇṭapas of Kempe Gowda.

Gavipur.

Close to Gavipur to the south west of the Kempāmbudhi tank on the top of a rocky eminence stands the fourth tower of Kempe Gowḍa which is similar to the one

at Hebbāḷ. The pillars are more ornate, having 16 sided shafts connecting the cubical mouldings. There is a padma on the open maṇṭapa ceiling. The fine tower has figures like those in the Ulsoor tower. This tower has been provided with a dome electric light in place of the kalaśa.

HASSAN DISTRICT

Halebid

STRAY SCULPTURES IN HOYSAḶĒŚVARA TEMPLE COMPOUND.

Near Gaṇēśa : Tāṇḍavēśvara group—2½ feet.
Southwest compound : Part of sculptured wall.
Under tree to east : Four-handed large image. Saptamātṛikā broken.
Inside temple : Do another piece.
Near east compound wall : Ornamented corner stone.
Near north gate : Two large female musicians, one with tāḷa and the other with mṛidaṅga.
One part of Dikpāla group. Six groups of musicians.
Mahishāsuramardinī, etc.
Wall piece.

STRAY IMAGES IN BASTIHAḶḶI

One Yaksha and two Yakshiṇīs near the old pond of the Bastis. Gaṇapati and other sculptures near the gateway. Also a god in sukhāsana in Basti compound.
Jina group.—South wall.
Kāḷiṅgamardana—North wall.

NEAR NAGARĒŚVARA TEMPLE MOUND

1. Śiva as Gajāsuramardana.
2. Vishṇu on Garuḍa.
3. Indra on elephant.
4. Nārāyaṇa.
5. and 6. In the verandah of Kariyaṇṇa's temple: Sarasvatī dancing and skeleton Kālī dancing.

7. In the children's park: Gaṇēsa, Lakshmīnārāyaṇa, half a dozen fine turrets, etc.

8. In front of Vīrabhadra shrine: Gaṇapati, etc.

9. Near Bus Circle: Gaṇēśa, Tāṇḍavēśvara, etc.

MYSORE DISTRICT

Kalale.

Ittige Malagamma Shrine.

About a hundred yards to the east of the Lakshmīkānta temple stands a small building in the inner apartment of which is a small mound or platform containing the ashes of a lady of the Dalvoy family who immolated herself with her husband. The doorway carved of sandalwood has a large panel containing a relievo group of the husband and wife who stand in embrace kissing affectionately. It is a unique group fit to be preserved.

The Rayabhisheka Mantapa.

The Rāyābhishēka maṇṭapa is an old structure entirely renewed commemorating the coronation room of the Dalvoy family. It contains portraits of the Dalvoys of the 18th century.

Bherya.

A place of Antiquity.

The village of Bhērya which is situated at a distance of about 2 miles to the north north-west of Hosagrahār, a Railway station on the Mysore-Arsīkere Railway line, appears to have been an ancient agrahāra town existing from the Hoysaḷa times as evidenced by the Hoysaḷa temples of Chennakēśava and Īśvara. During the time of the Mysore King Dēvarāja (C. 1666) the place was renamed Dāvarājapura after the King and grants were made to the Brāhman inhabitants of the place.

CHENNAKĒŚAVA TEMPLE.

General Description.

The temple of Chennakēśava which is built of potstone stands on a platform, now covered over by debris and faces east. The plans of the grabhagṛiha and navaraṅga are both square with offsets. The outer walls are raised on a basement consisting of five

cornices of which the lower three have dentil mouldings. The fourth is square and mostly plain except for a frieze of figure sculptures in the north and north-east. The walls are relieved by right-angled pilasters and turret-bearing pillars and niches. The turrets are mostly Draviḍian. Inside the niches on the navaraṅga outer walls there are unworked mouldings evidently meant for being carved with figure sculptures. But inside the niches of the garbhagṛiha outer walls the following figures are found:—

South :—Bhairava, Gōvardhana-dhāri, Dancing Gaṇeśa.

West :—Vīrāñjanēya, worn out figure of Śrīnivāsa with the left lower hand appearing to be on kaṭi ; Garuḍa.

North :—Kālingamardana, Vēṇugōpāla

Indistinct (? Yamaḷārjuna episode).

The frieze of sculptures on a basement cornice on the north and north-east of the navaraṅga outer wall is mostly covered over by debris. But in the north-east is seen a row of warriors and the figure of a king or chief seated on throne—perhaps the builder of the temple.

The eaves, parapet and tower of the temple have all collapsed completely.

The Navaranga.

The navaraṅga doorway is typically Hoysaḷa in character and is supported by figures of Vaishṇava Dvārapālas carved at the bottom of the jambs which consist of a series of vertical mouldings on either side, *viz.*, scroll, pilaster, scroll and medallion. The lintel stone is well carved with pendant buds, a Lakshmī-Narasimha group and an eaves-shaped cornice above with a row of small hanging lotus buds.

Against the interior walls of the navaraṅga are found cruciform pilasters while the pillars in the central square are bell-shaped.

Navaranga Ceilings.

The navaraṅga ceilings are all worked gracefully in the following order, proceeding from the east clockwise :—

1. Oblong and divided into nine small panels each carrying a lotus medallion in relievo.
2. Square with an inset deep circle worked with the representation of a beautiful lotus with petals and pendant bud.
3. Similar to 1 above ; but the medallion in one of the panels is inside a Śrīchakra.
4. Similar to No. 2.
5. Similar to No. 1.
6. Similar to No. 2.
7. Similar to No. 2.
8. Similar to No. 2.
9. Central ceiling is worked with a beautiful deep dome rising in three concentric circles raised on an octagon. The front face of the octagon contains the

representation of the Ashṭadikpālakas in their respective positions and riding their respective vehicles. The circle above the octagon has its front face worked into a series of turrets with rearing lions in between them. Above the lions the back slab of the ceiling contains rafter-like designs between which appear conches. In the centre of the ceiling there is a large graceful lotus pendant.

Sukanasi.

The śukanāsi doorway is supported by Vaishṇava Dvārapālas.. At the extreme sides of the jambs are perforated screens, while on the jambs appear vertical mouldings representing pilaster, scroll and medallion designs. The lintel is similar to that of the navaraṅga doorway; but has a Lakshmī-nārāyaṇa group. The śukanāsi ceiling is beautifully worked with the following concentric cornices: octagon, square aud square with inset circle containing a lotus flower and pendant.

Main cell and image.

The garbhagṛiha doorway is also supported by Vaishṇava Dvārapālas similar to the navaraṅga and śukanāsi doorways and has a Lakshmī-Narasimha group on the lintel. The garbhagṛiha ceiling is like that of the śukanāsi. In the middle of the garbhagṛiha on a Garuḍa pedestal stands the image of Chennakēśava, about 5 feet high, in a graceful samabhanga, holding padma, śankha, gadā and chakra. The image is exuberantly carved with minute details of ornamentation. The tōraṇa has four rows of ornamentation consisting of floral and scroll work with a kīrtimukha above. The ten avatāras of Vishṇu appear on the prabhāvali.

MANDYA DISTRICT.

Satanur.

Old relics.

About 2½ miles to the north north-east of Maṇḍya the village of Sātanūr is situated. It contains a few architecturally unimportant temples belonging to the 17th and 18th centuries and several vīragals of the Nāyak period commemorating the death of heroes in defence of the cattle and women of the place. One of the larger vīragals contains four panels instead of the usual three. The first from the bottom represents the fight, the one above it represents the hero as being borne in a vimāna, the third represents him like the mythical Garuḍa with wings, while the last represents Kailāsa where the hero is shown as worshipping the liṅga.

Narasimha Devara Gudda.

About a mile and half to the east of Sātanūr is a hillock on whose summit is built a Narasimha temple facing east. This temple is a granite structure of about the 18th century A. D. very plainly built and calling for no special remark. The main image in the garbhagṛiha is a Kambha Narasimha, with the head of a lion represented in relief on a cubical pillar.

To the left of the stone pillar in front of the temple is a bṛindāvana the western slab of which bears a Kannaḍa inscription of about the 18th century.

The ceiling of the porch of the temple is raised on three sets of corner stones with a padma in the centre.

The temple is a popular institution where an important festival is celebrated on the last Saturday in the month of Śrāvaṇa every year. The festival is attended by a large gathering of devotees from distant parts.

To the north of the steps in front of the stone pillar is enshrined in a niche a small image of Bhairava in front of whom is placed a square pedestal the top of which bears the representation of a pair of feet coiled round by a three-hooded cobra around which are shown figures of sacrificed ram, buffalo and human beings.

To the east of the above there is an one-ankana cell in which is enshrined a relievo figure of Vīrāñjanēya. In front of this cell is found on a rock boulder the inscription No. 72 Mandya taluk E.C. Volume III.

The steps leading to the hillock contain rudely incised figures of devotees with some names carved in the late 19th century characters.

TUMKUR DISTRICT.

Sira.

MALIK RIHAN DARGA.

History and General Description.

This Darga is the best monument in the town of Sira and one of the Indo-Saracenic buildings in the State. It was built as the tomb of Malik Rahan, the Bijapur General who conquered Rangappa Nāyaka, the Pāḷḷegār of the Fort of Sira and got him beheaded.

The building is a small one compared to those in Bijapur and Bidar; but it is a fine one which deserves to be well kept.

Verandah.

On a basement of about 4½ feet high runs a verandah with five pointed arches on each side, on each jamb of each of which is a fine padma in high relief. Above the arches is a frieze of *pipul* leaves and further up there is a row of Hindu brackets with kalaśa like drops. These support a row of eaves above which is a fine parapet of trefoil mouldings.

Second storey.

Behind the parapet and above the verandah there is a terrace behind which is the second storey supporting the dome. The ornamentation of the second storey is similar to the first except that in each corner of the parapet stands a fine stone minaret with octagonal shaft carved.

Dome.

The central dome which rises on a padma is about 12 feet in diameter and is surmounted by a metal kalaśa with a crescent on top. The dome is bulbose and is said to be of stone.

Tomb.

From the verandah on each side a stone doorway opens to the room in which the tomb stands. But on the arched lintel are painted designs. Above the inner room all round is a series of arches said to be of potstone and above these rises the dome. The minarets are fine works of art. The ceilings of the verandah have also padmas in high relief.

Amritur.

Situation and Antiquity.

Amṛitūr which is situated at a distance of about 7 miles to the south-west of Kuṇigal appears to have been an ancient agrahāra town.

From the inscriptions at the place it is learnt that the old names of the place were Vīra-Narasimhapura and Ātakūr. The old site of the town is reported to extend to the south of the Īśvara temple called locally the Chandramauḷêśvara temple near the tank. It is said that old wells are occasionally discovered in the fields.

CHANDRAMAULḶĒŚVARA TEMPLE.

General description.

The Chandramauḷēśvara temple which is situated to the west of the tank is a granite structure of about the sixteenth century. The temple consists of a garbhagṛiha enshrining an udbhava-liṅga, an open śukanāsi with an ardha-maṇṭapa in front divided into three compartments and a navaraṅga with a three-aṅkaṇa porch in front. A few yards to the east of the temple stands a monolithic pillar about 45 feet in height.

Outer view.

The outer walls of the temple which are built of stone, so far as the garbhagṛiha is concerned, and of brick and mortar in the case of the rest of the structure, are plain.

Porch pillars.

The pillars of the porch have a cubical base with hooded moulding at the top corners and a shaft which has an eight-sided band and a sixteen-fluted cylinder secured in the middle by a smaller eight-sided band. Above the shaft of each pillar there are a wheel moulding and a square abacus in the case of the two middle pillars. The two extreme pillars have no abacus, but their capitals have the tongue design, while those of the two middle pillars are plain.

Navaranga and Ardha-mantapa.

The doorway of the navaraṅga is flanked by two Śaiva dvārapālas. The four central pillars of the navaraṅga are similar to those of the porch in design and execution. The central ceiling is raised on two sets of corner stones with a padma low pendant in the centre. The three doorways leading to the ardha-maṇṭapa appear to be a recent addition to the original structure. Inside the ardha-maṇṭapa are found the stone images of the following deities :

Chennakēśava with consorts ; Gaṇēśa ; Vīrāñjanēya relievo ;

Nandi and Pārvatī. In the niche are placed the metallic figures of Chandra-mauḷēśa and Pārvatī and a trident. The ceiling of the śukanāsi and garbhagṛiha are both raised on two sets of corner stones.

The stone images mentioned above are all rudely worked and show traces of the degenerated workmanship of the Nāyak period with disproportionate limbs and inelegant facial features though the prabhāvali of the image of Pārvatī is carved with a graceful scroll design.

CHENNIGARĀYA TEMPLE.

General description.

About a 100 yards to the south-west of the Īśvara temple and towards the west of the village of Amṛitūr the temple of Chennigarāya is situated facing east. It is a complete structure which appears to have been constructed during the sixteenth century A.D. and consists of a garbhagṛiha, a closed śukanāsi, a navaraṅga with a three-aṅkaṇa porch in front and a mahādvārā with a dilapidated brick dwarfish tower above.

Outer walls.

The outer walls of the temple are raised on a basement consisting of two plain cornices of which the bottom one is octagonal while the upper one is square. The slabs of the outer walls are plain and are placed edge-wise one upon another. The south-west and north-east corners of the outer walls have plain right-angled pilasters,

surmounted by capitals ornamented with plantain bud hangings as in the Hoysaḷa-Draviḍian structures of the 15th and 16th centuries. On the southern outer wall of the garbhagṛiha there are found relievo images of the following: (1) Raṅganātha attended by chāmara-bearing lady attendants, (2) a squatting lion-faced and human-bodied figure of Narasimha in front of a pillar, (3) a dancing drummer with another dancing figure who is garlanded by a snake, and (4) a tortoise. On the west wall of he garbhagṛiha is the relievo figure of an elephant, while the north wall is bare excepting only for the sōmasūtra.

Eaves, parapet and tower.

The eaves are straight-sided and are provided at intervals with unworked chaitya mouldings. The brick parapet is characterless while the brick tower above is greatly dilapidated and fit only to be pulled down unless its appearance can be trimmed by restoring the fallen portions and plastering over with suitably coloured mortar.

Porch.

The two extreme pillars of the porch have square bases and tapering octagonal shafts. The two inner pillars are both ornamented ones and consist of boldly carved mouldings as follows: The base is cubical and on the east face there are lion-faced and human-bodied figures, squatting. On the south face of the southern pillar is the figure of a dancing lady and on the north face of the northern pillar is a peacock. The top corners of the base of each pillar have hooded mouldings. The shafts are sixteen-fluted and have eight-sided bands, each side of the band being carved with flowers. Above each shaft occurs the wheel moulding which in turn is surmounted by a square abacus.

Navaranga.

The navaraṅga doorway is flanked by seated two-handed figures holding lotuses. The four central pillars of the navaraṅga are fashioned like the middle ornamental pillars of the porch. On the north face of the base of the south-east pillar is represented a relievo figure of Bālakṛishṇa while the south face of the base of the north-west pillar has the figure of a peacock. The middle ceiling of the navaraṅga is raised on two sets of corner stones with a lotus pendant in the middle. The śukanāsi doorway is plain and its flat ceiling bears a flower in relief inside a square.

Main image.

The garbhagṛiha ceiling is like that of the navaraṅga. Inside the garbhagṛiha stands the main image of Kēśava on a Garuḍa pedestal. (Pl. X, 2). The god has no prabhāvali and wears a tumbler-shaped kirīṭa met with in the sculptures of the Vijayanagar period. In the four hands of the god are held the following attributes. padma, śankha, chakra and gadā, while on either side of the god are smaller figures of his consorts. Against the west wall of the garbhagṛiha is placed a small image of Vishṇu in the form of Padmanābha holding in his four hands chakra, padma, śankha, and gadā. In

front of the Garuḍa pedestal are placed the images of Nammāḷvār and another Śrī-vaishṇava saint.

Sibi.

Situation and antiquity.

Sībi is situated at a distance of about 16 miles to the north of Tumkūr. From inscription No. Sira 95 which is a copper plate grant of Harihararāya, son of Bukka of Vijayanagar, and is dated in 1403 A.D., it is learnt that the name of the place was originally Sībūr and that it was converted into an agrahāra town and named Harihararāyapura by the minister Erugappadēva. At the time this grant was made the temple of Narasimha does not appear to have been existing since the grant refers to a temple of Īśvara called Chandramauḷi in the name of whom about 80 gifts are stated to have been endowed to the Brāhmans of the place.

NARASIMHA TEMPLE.

Architectural history.

Though the Narasimha temple does not contain at present any inscription from which its date could be ascertained, yet we can broadly group the several structures including the main temple under several periods by a study of the pillars and other architectural peculiarities. The main garbagṛiha and its śukanāsi and navaraṅga with the mahādvāra in front form the original group. The cells on either side of the garbhagṛiha form another group, while the mukhamaṇṭapa forms the third group and the prākāra cells the fourth.

The pillars of the navaraṅga and the mahādvāra are similar in character and consist of two cubical mouldings in between which appears a sixteen-fluted shaft having three eight-sided bands. Above the shaft are the wheel and disc mouldings surmounted by a capital bearing the tongue design on the four faces.

The pillars of the side cells are Draviḍian consisting of the cubical and eight-sided mouldings. They are dwarfish and tapering.

The pillars of the mukhamaṇṭapa consist of a cubical base and a sixteen-fluted long shaft divided into two compartments by an eight-sided band, while at each of the four corners at the top of the shaft is found kalaśa-like vase ornamentation.

The pillars of the prākāra cells are characteriess, plain and square.

The parapet niches in the prākāra of the temple are built of brick and mortar and resemble in workmanship the parapet niches at the Śrīkaṇṭhēśvara temple at Nañjangūḍ. Since we know that the prākāra cells with their parapets and niches at Nañjangūḍ were constructed during the time of Kṛishṇarāja Waḍiyar III, we may assign the same date to the prākāra cells and parapet niches here. The workmanship

of the stucco figures is also similar. Just as at Nañjangūḍ we find the representations of several forms of Gaṇapatis, etc., so we find here several forms of Narasimha, Rāma, Āñjanēya, etc.

The date of the third group of buildings, namely, the mukhamaṇṭapa, may be taken tentatively to be the latter part of the 18th and early 19th century as indicated by the drapery and the head-dress as also the physical characteristics of the figures painted on the ceilings of the mukhamaṇṭapa and the mahādvāra and the occurrence of the portrait paintings of Hyder, Tipu and Nallappa.

The date of the second group of buildings consisting of the side cells on either side of the main temple, may perhaps be the 17th century since the images in the cells and the pillars in their front verandah resemble those of the Nāyak period in style of workmanship.

Lastly, the date of the main structure consisting of the garbhagṛiha, śukanāsi and navaraṅga and of the mahādvāra may very probably be the 16th century since traces of the Vijayanagar period workmanship are met with in these structures, though the paintings on the ceiling of the mahādvāra are definitely later in date as mentioned above.

General description.

The outer walls of the temple are quite plain. The brick and mortar tower above the garbhagṛiha rises in two square tiers and is surmounted by an āmalaka whose outer face is carved with lotus-like petals. The tiers are decorated with turret-bearing niches and tōraṇa-bearing pilasters in the lower compartment and with the images of Narasimha, Āñjanēya, Vishvaksēna, etc., in the upper compartment. The Āmalaka bears the figures of human heads interspersed with those of squatting lion-faced and human-bodied figures. This tower as also the tower above the mahādvāra may be ascribed to the period of the original structure.

Painting.

The beams and ceilings of the mukhamaṇṭapa contain interesting mural paintings of the daśāvatāras of Vishṇu and Śiva līlas as also the Mahābhārata and Rāmāyaṇa episodes. These paintings are from the east clockwise as follows :—

1. East ceiling.—The group of paintings in this ceiling may be considered as running in two groups, each group being disposed in two squares—an inner and an outer one. The inner square again may be divided into two panels, of which the lower one has a Mahēśvara group flanked by Gaṇapati on the left and the great Ṛishis on the right. Śiva has two consorts here, Umā sitting on the left lap of the god, and Gaṅgā sitting to his right. The latter consort is four-handed with the attributes disposed thus : abhaya, paraśu, mṛiga and around consort. In the panel above we find in the centre Chandraśēkhara with Shaṇmukha and the goddess on the right. To the extreme left is Tumburu singing to the accompaniment of his instrument while to the right is bearded Nārada in a similar attitude. The

panels on either side of this group consist of Vaṭamūla-Dakshiṇāmūrti to the right and the Trivikrama form of Vishṇu to the left bearing Śaiva lāñchanas.

The outer square of paintings consists of smaller panels each of which illustrates a līla of Śiva. Among these appear the Śarabhāvatāra, Mahādēva, Sundarakalyāṇamūrti, Umāmahēśvaramūrti, Śiva teaching, Gaṇapati, Andhakāsuramardanamūrti, Yōgāsanamūrti, Gajāsuramardanamūrti, etc.

2. *South-east ceiling.*—Here are seven friezes of paintings illustrating the array of the contending armies in the Mahābhārata war on either side of a pillar bearing the head of Ghaṭōtkacha. The chaturaṅga is shown distinctly in friezes while in the second frieze from the east is depicted the Gīta episode with Arjuna standing in the middle of the chariot with folded hands listening to the sayings of Lord Kṛishṇa.

3. *South ceiling.*—The panels of paintings in this ceiling may be arranged in two squares. The inner square has the representation of Kṛishṇa with a consort on each lap seated amidst his Gōpīs, while below him is a bṛindāvana with figures of devotees among whom Garuḍa can be easily identified. In the outer square panels are represented his various līlās among which may be seen the Śambarāsura episode depicted in about 5 panels, Bhasmāsuravadha, the slaying of Kimmīra, the Narakāsura-samhāra, etc. Some of the panels have labels of identification in Kannaḍa.

4. *South-west ceiling.*—Here also we find the several Kṛishṇa līlās depicted in a series of panels. Among the līlās are the slaying of Dhēnuka, Haya, Śakaṭa, Gajāsura and Chāṇūra, the fright of the washerman, salvation of Kubjā, Kāliṅgamardana, Rukmiṇī-kalyāṇa, Gōpīvastrāpaharaṇa, Gōvardhanōddharaṇa and the Rāsakrīḍā.

5. *West ceiling.* In the centre is seated Lakshmī-Nṛisimha with Brahma to his right and Iśvara to his left. The surrounding panels depict the story of god Narasimha wooing Cheñchulakshmī and marrying her. The panels are all interesting and deserve to be copied and illustrated.

6. *North-west ceiling.*—This ceiling has a series of double sets of paintings representing several episodes from the Rāmāyaṇa. Some of the episodes are depicted with a wonderful touch of skill, as, for instance, the story of the marriage of Rāma and his brothers, Hanumān crossing the ocean, the death of Vāli and the lament of his monkey lady, the Sugrīva sakhya, Vāli and Sugrīva fighting, the Saptatālachchhēdana, Hanumān's search for Sītā, Sītā in Aśōka-vana, Hanumān killing the guardian deity of the city of Lankā, etc.

7. *North ceiling.*—Rāmāyaṇa scenes are continued, particularly those dealing with the war. Among the scenes may be mentioned the slaying of Indrajit, Kumbhakarṇa, Hairāvaṇa, Rāvaṇa making sacrifice, Āñjanēya killing a trunked Yāli, Āñjanēya bringing the Sanjīvana mountain, etc. In the centre is a Paṭṭābhirāma group.

8. *North-east ceiling.*—Here are seven friezes of which the third depicts the fight between Rāma and Rāvaṇa. The first from the east illustrates a yāga performed by Rāma and the second from the west represents Sītā being borne in a palanquin to meet her victorious husband and the coronation of Vibhīshaṇa.

9. *Central ceiling.*—In the centre is the representation of the Viśvarūpa of the god Vishṇu. The god is four-handed holding abhaya, chakra, śankha, and dāna and standing in samabhaṅga to a colossal height with canine teeth. In the navel portion of his body are represented seven concentric circles with a scorpion above which is said to represent this world of ours. To the right and left of the god are the Dēvas among whom the figures of Nārada on the right and Tumburu on the left can be seen. At the various ascending stages of the human body commencing from the legs are found men, serpents, Rākshasas, Ṛishis and Dēvas. The surrounding panels have the representation of various incarnations of Vishṇu, like Vaṭapatraśāyi, Gajēndramōksha, Matsya, Kūrma, Varāha, Man-lion, Vāmana, Paraśurāma, Kōdaṇḍarāma, Balarāma, Kṛishṇa, Hayagrîva, Śrīnivāsa Mōhinī, Gajēṇdramōksha, Samudramathana, etc.

The beams also contain interesting episodes like the Tripuradahana, Girijā-kalyāṇa, Kirātārjunīya, etc.

Above the navaraṅga doorway is the painting of the god Raṅganātha.

Navaranga and main cell.

The navaraṅga ceiling is raised on two sets of corner stones with the representation of padma in the centre. The śukanāsi doorway is supported by dvārapālas. Inside the garbhagṛiha the god is worshipped in the form of liṅga which is on a low pedestal and seems to be natural. Inside the navaraṅga are placed rude images of the Śrīvaishṇava saints. The navaraṅga has a doorway on the north.

Side cells.

In the side cells to the south of the main temple are the images of (1) Bhūdēvī said to represent Cheñchulakshmī, having four hands with abhaya, padma, padma and dāna; (2) Lakshmī-Narasimha, (3) Kāliṅga-mardana and Srīnivāsa; (4) Vēṇugōpāla.

In the northern cells are the images of Lakshmī called locally Lōkāmbā (a four-handed figure); (2) Bṛindāvana with Kṛishṇa on fours; and (3) a Kōdaṇḍa-Rāma group.

In the parapet niches of these side cells are the images of Lakshmī, Gaṇapati, Ṣarasvatī, Vṛishabhamūrti, two-headed Gaṇapati, Nāṭya Gaṇapati, Pañchamukhi-Gaṇapati, Dakshiṇāmūrti, goddess with the body of a lion and a human bust, obscene figures, figures of devotees both male and female, four-handed Gaṇapati, Bhairava, Sūryanārāyaṇa, Narasimha with Cheñchulakshmī, five-headed and ten-handed terrible form of Narasimha rearing on a lion, a ten-headed and twenty-handed Narasimha with human bust and lion body and legs (the heads are those of a lion, horse, boar, monkey, etc.), Kṛishṇa and the Gōpīs, Rāsakrīḍa, Śāradā,

Bālakṛishṇa, Vēṇugōpāla and Vaṭapatraśāyi with Brahma issuing out of his lotus navel.

Prakara parapet.

In the niches of the prākāra parapet are found the stucco images of the Ashṭa-dikpālakas in their respective places and in between them are found the images of several forms of Narasimha, the daśāvatāras of Vishṇu, Tāṇḍavēśvara, Abhayanarasimha, Yatīśvara, Umāmahēśvara, Śrīnivāsa, Kāliṅga-mardana, Kṛishṇa among the Gōpīs stealing their *saris*, Kāmadhēnu, Āñjanēya as a musician, Ānantaśayana-mūrti, Garuḍavāhana, Viṭhōba, Paṭṭābhirāma, Pañchamukhi-Āñjanēya with the heads of a monkey, lion, another monkey, boar and the bull, a Chaturmukha-Brahma, a saint, Śaṅkara-Nārāyaṇa, the five Pāṇḍavas seated in state, devotees, Gajēndramōksha, Dakshiṇāmūrti, Pañchamukhi-Śiva, male and female devotees, Ēkapāda-mūrti Shaṇmukha, Ardhanārīśvara, Kirātārjunamūrti, two-headed Śarabha-mūrti, Vaishṇavī, Mārkaṇḍēya-Varaprasāda-mūrti, Gaṇapati playing on the lute, the planets commencing from Bṛihaspati, Gajāsuramardana, Kaṇṇappa, Chaṇḍikēśvara, Vishakaṇṭha, Ēkapāda, the three gods Vishṇu, Śiva and Brahma, Umāmahēśvara Yōgāsanamūrti.

Metallic Panchamukhi Anjaneya.

In the temple there is a small metallic image of a Pañchamukhi Āñjanēya seated on a fallen demon Akshayakumāra (Pl. X, 3). The five heads are those of Āñjanēya, lion, human, and monkey on the four sides with the head of a bridled horse above. The god is ten-handed holding sword, trident, vajra, pāśa, aṅkuśa, fruit, gadā and severed head. On the foreheads of the god there are phālākshas. The image is about 8″ high.

In the prākāra cells are found the images of Kṛishṇa on Vaṭapatra, Śrīnivāsa, Yōgānarasimha and Raṅganātha.

Mahadvara.

The mahādvāra ceilings contain the following representations : (1) The story of the god Narasimha falling in love with Cheñchulakshmī and marrying her eventually ; (2) Mountain Gōvardhana with the denizens of the forest covering its rocks, like the peacocks, lizards, elephants, monkeys, serpents, tigers, boars, birds and the ṛishis with Vēṇugōpāla playing on his flute. Surrounding this central representation are found other paintings like the hunting scene, the shepherd scene, cattle grazing, the Gōpīs chatting, etc. On the ceiling on the right are various obscene paintings, while on the ceiling of the jagali to the left there are some more obscene paintings.

On the south-west ceiling of the mahādvāra are found the paintings of some rulers who cannot unfortunately be identified definitely. But among them there are the figures of Tipu and some of his contemporaries. On the beams of the central aṅkaṇa of the mahādvāra is represented a marching army with cannons, foot soldiers, etc.

and in a palanquin in the south-east corner of the ceiling is seen a ruler being carried. It is very probably Tipu.

Sira.

THE BIG JUMMA MASJID.

Next to the Mallik Rahan Darga this is the most important Mohammadan monument in Sira. It consists of a large five-aisled hall in two compartments, each ailsed compartment having a seven-foiled arch. The pillars are oblong and massive. On either side, *i.e.*, at the south-west and north-west, there are two minarets rising above the eaves to a height of about 20 feet. In the middle there are two small minarets, each about 4 feet high. The parapet consists of a row of arch-like panels. In the centre of the building there are three domes of which the middle one is larger than the other two and is supported on either side by small minarets. The domes and the large minarets are all surmounted by kalaśas. The Mihrab Jumma in the centre is of black basalt (Turuvekere kallu) and its doorway is worked like a five-foiled arch with the floral and leaf-like ornamentation at the outer edge of the doorway. Further up is another arch worked with scroll ornamentation on the front face. The arch is shown as issuing out of capitals ornamented with pendent drops as in the Vijayanagar school of architecture. Below these capitals there are two small arched niches, one on either side, in the interior of which are smaller polished revolving pillars. The shafts of these pillars are eight-sided and they rise from a vase-like base. From the ceiling in front of the Mihrab is suspended a long stone chain with half a dozen links terminating in a jingle. In the open yard in front is a fountain and to the north is a deep well with a rock-cut bottom from which water is conveyed from a lift to the fountain. In the enclosure are found several tombs of which the group in the south-east corner consists of three tombs constructed for two brothers and their sister. The names of these are Shekh Farid, Shekh Kabir and Shehar Banu, who are said to have built the Masjid in 1108 Hijri. There is a large compound wall all round the Masjid whose parapets are provided with a series of arch-like panels of larger or smaller minarets, while the entrance is worked like the mahādvāra of a Hindu temple with a black stone doorway to the east. Above this are found a parapet of the usual design and several minarets arranged symmetrically.

Huliyar.

Antiquity and old temples.

Huliyār is in the Chikkanāyakanahaḷḷi taluk of the Tumkūr District, and is situated at a distance of about 30 miles from Bāṇāvar, a railway station near Arsikere. The place appears to have been an ancient agrahāra town with a Vishṇu temple, a Śiva temple, a Jain Basti and a tank. Possibly there

were more than two Īśvara temples since in the inscriptions at the place reference is made to Bhīmēśvara, Mūlasthānēśvāra and Mallikārjunēśvara. The Bhīmēśvara temple is mentioned in an inscription of C. 1200 A.D. The Mūlasthānēśvara temple is mentioned in an inscription of 1177 A.D. Both these institutions are mentioned along with Vighnēśvara temple in an inscription of the time of Kṛishṇadēvarāya (1538 A.D.) which is found to the right of the navaraṅga doorway of the present Īśvara temple called locally Mallēśvara temple. It is very likely that the names Bhīmēśvara and Mūlasthānēśvara refer to one temple which came to be known as Mallēśvara or Mallikārjuna temple by the time of Kṛishṇadēvarāya. Be that as it may, there is no doubt that the original structure of the Mallēśvara temple belongs to the late Chālukya period judging from the style of workmanship with regard to the pilasters of the outer walls, the rhomboidal rosace ornamentation appearing on the slabs and the stepped pyramidal tower above the garbhagṛiha. Of the two Hoysaḷa inscriptions mentioning this temple, one is now lying in the premises of the Raṅganātha temple and the other near the tank.

MALLĒŚVARA TEMPLE.

General description.

This temple consists of a garbhagṛiha, a closed śukanāsi and a navaraṅga with a recently added six aṅkaṇa porch in front (Pl. XI). Of the two stone courses of the navaraṅga outer walls the outer course appears to have at some time collapsed or become dilapidated and to have been replaced by the existing brick and mortar course. But the inner course of the walls is of stone.

Outer walls.

The outer walls of all the compartments of the temple are raised on a basement laid on a floating foundation. The basement, as seen on the northern side of the temple, consists of three cornices of which the bottom two have unworked latin cross and other mouldings, while the third from the bottom is square and provided with dentil drops at intervals. The outer walls of the garbhagṛiha and śukanāsi (perhaps this was the case of the navaraṅga outer walls also) are relieved at intervals by plain right-angled pilasters with square mouldings in the middle and inverted square vase mouldings above. Between the pilasters here and there appear the medallion and the four-petalled rhomboidal flowers.

Eaves and tower.

The eaves are straight and the pyramidal tower rises in a series of steps ornamented with dentil mouldings.

Navaranga.

The plan of the garbhagṛiha is square, while that of the navaraṅga is cruciform. The navaraṅga doorway is of the usual Chālukya pattern, though it is all plain excepting only for the pilasters on either side which are indented and are surmounted by

indented wheel and other mouldings. Above the lintel is an eaves-shaped cornice which is also indented and divided into three compartments. The front face of this cornice is ornamented with beaded hangings, while above there are smaller and larger dentil mouldings. The pediment is plain. The four central pillars of the navaraṅga are of the bell-shaped and lathe-turned variety rising on cubical bases and being surmounted by the wheel moulding and a square abacus. The central beams are carved on their undersurface, with lotus medallions inset either in a square or Śrīchakra.

Navaranga ceilings.

All the ceilings of the navaraṅga are richly ornamented with flowers worked in different pleasing designs and bold outlines of details with regard to the petals, the drops and the corners.

1. *East ceiling.*—The eastern ceiling consists of a large multipetalled lotus with three circular petals and a gracefully hanging low pendent corn in the middle whose outer face is covered by unopened lotus petals. This lotus flower is surrounded by a circular frieze of medallions consisting of smaller circular medallions and four-petalled flowers alternating, while this latter frieze is itself surrounded by another circular frieze of smaller lotus drops each of which is fringed by petals. The whole group is inset in a square the corners of which are carved with the representation of a four-petalled half lotus. This square block is further surrounded by larger lotus petals with smaller ones in between them.

2. *South-east ceiling.*—In the middle there is a large lotus flower with three concentric circular rows of open petals and the central low pendant covered over by carvings of unopened petals. This flower is inset in a square as No. 1, as its corners have representations of half rhomboidal flowers. The square is surrounded by six successive square friezes of ornamentation thus: (1) Circular medallions and roses alternating; (2) Roses placed in a row the interspaces being filled in by half roses; (3) Low pendent drops bordered by petals; (4) Medallions and rhomboidal flowers alternating; (5) Half petals with buds on stalk in between them; (6) Larger petals with buds and stalks alternating.

3. *South ceiling.*—This ceiling is divided into nine panels each of which has the representation of a circular medallion.

4. *South-west ceiling.*—The central pendant has the representation of a swan on the undersurface and lotus petals on the sides. The pendant is bordered by three circles of open petals. The group is inset in a square with ornamentation as in Nos. 1 and 2 in the corners. Around are six successive square friezes with ornamentation thus: (1) Circular medallions and lotus petals alternating; (2) Creeper scroll; (3) Lotus drops; (4) Four petalled lotuses; (5) Half petals with buds on stalk in between them; (6) Larger petals with buds on stalk in between them.

5. *West ceiling.*—Large-sized padma with pendant in the centre and three rows of large sized petals around with buds on stalk in between them. The padma is inset in an octagon which is surrounded by an octagonal frieze of lotus pendent drops. The whole group is further inset in a square frieze of square, circular and four-petalled flowers. The corners are ornamented with kīrtimukhas. The group is bordered by lotus petals with buds on stalks.

6. *North-west ceiling.*—Similar to No. 2, but the carvings are more deep and effective.

7. *North ceiling.*—Circular flower with a pendant in the middle with two outer circles of floral ornamentation. The group is inset in a large square bordered by a frieze of lotus petals with stalks in between them.

8. *North-east ceiling.*—Circular padma with three concentric circular rows of petals and central drop. The flower is inset in a square which is bordered by a square frieze of small lotus drops and another square frieze with buds and stalks.

9. Central ceiling is raised on two sets of corner stones whose undersurfaces are carved with medallions inset in squares. The centre of the ceiling has a large sized padma with three concentric rows of petals and low pendent drop.

The pilasters against the inner walls of the navaraṅga are all indented and either cruciformed or bell-shaped in design. The śukanāsi doorway is supported by well worked dvārapāla images. The lintel of the doorway has a Gajalakshmī group. Around the doorway is a stone screen.

Sukanasi and garbhagriha.

The śukanāsi ceiling is raised on two sets of corner stones with a low pendent padma in the centre. The garbhagṛiha doorway is similar to that of the śukanāsi having indented pilasters on either side and an eaves-shaped cornice above. The lintel is carved with a Gajalakshmī group.

The garbhagṛiha ceiling is also raised on two sets of corner stones. The liṅga inside the garbhagṛiha is rounded at the top and rises to a height of about $2\frac{1}{2}$ feet including the pāṇipīṭha. The latter consists of three cornices of which the bottom and the third are square while the middle one is disc-like though square in form. All the cornices have small dentil mouldings at the corners.

Images in the navaranga.

Inside the navaraṅga are set up against the wall well carved images of the following deities: (1) Vishṇu in the form of Janārdana with rosary, chakra, sankha and gadā (Pl. XII, 1). The prabhāvali is absent but the style is unmistakable, though the image is slender and rather tall unlike the usual Hoysaḷa sculptures. Probably the characteristics are late Chālukya, the ornamentation however being exuberant and elegant; (2) Umāmahēśvara; (3) Sūryanārāyaṇa with prabhāvali. The god stands on a pedestal of seven horses with Aruṇa driving them. The posture is samabhaṅga. The god is two-handed only holding padmas in the hands. The prabhāvali

is decorated with a kīrtimukha and scroll work. (4) Sarasvatī with rosary, paśa, ankuśa and pustaka. The goddess is seated in padmāsana and well decked with ornaments, gracefully disposed on her body (Pl. XII, 2). The face is full and beautiful. The posture is dignified. The kirīṭa is ornamented with delicate details. The prabhāvali is of the same stone and carved with creeper scroll on either side and kīrtimukha. (5) Saptamātṛika panel placed on a long pedestal. The images are small sized, about 10" in height, and set up in this order: Māhēśvarī with bull below; Vaishṇavī with Garuḍa below; Vīṇādhāri Vīrabhadra with bull below; Brāhmī with hamsa below; Kaumārī with peacock below; Indrāṇī with elephant below; Vārāhī with buffalo below; Chāmuṇḍā with mongoose below; and Gaṇēśa with mouse below. Vārāhī and Chāmuṇḍā have hanging breasts while the others have full breasts. (6) Gāṇēśa, a well worked image with the following attributes: tusk, aṅkuśa, pāśa and apūpa to which he is helping himself. (7) In the centre of the navaraṅga is placed a bull of medium size which is beautifully carved and decorated with the usual ornamentation consisting of necklaces, chains and jingles.

RANGANATHA TEMPLE.

Late structure.

This temple is about a 100 yards to the south-west of the Īśvara temple. It is an insignificant structure of the late Vijayanagar period with brick and mortar outer walls and Draviḍian stone pillars in the navaraṅga. These pillars have three cubical mouldings with two sixteen-fluted mouldings in between them. The temple contains a garbhagṛiha, a śukanāsi, and a navaraṅga.

Main image.

The inner walls and pilasters of the garbhagṛiha and śukanāsi as also the garbhagṛiha doorway are of the Hoysaḷa period. The main image which is called Raṅganātha but is Anantapadmanābha is also of Hoysaḷa workmanship and its existence to the southwest of the Īśvara temple shows that it belonged to the same date. Hence C. 1170 A.D. may be assigned to this temple also. The image reclines gracefully on the seven-hooded Ananta with his right hand below the head, the left being stretched on the body. Behind the god are the images of his consorts, while on the prābhavali are carved the avatāras of Vishṇu.

VINAYAKA TEMPLE.

General description.

This temple is immediately to the south of the Īśvara temple. It consists of a garbhagṛiha, an open śukanāsi and a navaraṅga. Only the garbhagṛiha and śukanāsi may be said to belong to the original structure. The navaraṅga with its characterless pillars is recent, though the central part of it is of Hoysaḷa times. Very probably there was originally an open porch here.

The outer course of the walls of the garbhagṛiha is built of size stones. But the inner walls contain original slabs existing intact. The garbhagṛiha doorway has a perforated screen on either side. The garbhagṛiha ceiling is raised on two sets of corner stones with a padma in the centre.

Main image.

Inside the garbhagṛiha the image of Vināyaka including its prabhāvali and its pedestal is about 10 feet high and is typically Hoysaḷa in character (Pl.XII,3). The pedestal has the figure of a mouse. The god is four-handed holding the broken tusk, aṅkuśa, pāsa and apūpa, to the last of which he is helping himself. The kirīṭa and other ornaments are worked with a wealth of detail. The prabhāvali has the kīrtimukha and scroll ornamentation.

VĪRABHADRA TEMPLE.

This temple stands a little further to the east of the Vighnēśvara temple and faces north. It is an insignificant modern structure enshrining a rude Nāyak period Vīrabhadra image whose face is touched up in the ugliest way possible. The temple is archæologically unimportant.

OLD JAIN BASTI.

It is very probable that there was a Jain basti in this village during the Chālukya period as can be judged by the top panel of a worn out inscription stone in front of the Durgā temple with Nēminātha sitting under mukkoḍe and by the simhapīṭha kept in the śukanāsi of the temple. The inscription is published as No. 98, Chikkanāyakanahaḷḷi Taluk, Tumkur District (E. C. Vol. XVI).

Keresante.

The village of Keresante is situated at a distance of about five miles east-south-east of Dēvanūr, a railway station next to Bāṇāvar. The place was an ancient agrahāra town (Pl. XIV, 1) belonging originally to the days of Vishṇuvardhana Hoysaḷa who is known from the inscriptions to have constructed the large tank of the village and in whose time most of the ruined temples exsisting now were perhaps built (Pl. XV, 1). The temples are sparsely distributed among the ruins of the old town. Judging from the considerable area of the site and the disposal of the buildings, the old agrahāra must have been a very important centre not only for religion but also for other purposes like commerce, etc.

THE VĪRABHADRA TEMPLE.

Late Chalukya structure.

The Vīrabhadra temple is situated at the north-west end of a hillock in the vicinity of the tank. It is in utter ruins with the outer course of walls having completely collapsed and the roof slabs being quite out of plumb. The flooring too has become dislodged. The structure is a low roofed one,

consisting of characteristics of the late Chālukya monuments particularly with regard to the pillars, proto-types of which are met with in the late Chālukya temples in the Shikārpur taluk of the Shimoga District.

General description.

The temple, as it stands, consists of a garbhagṛiha, a closed śukanāsi and a navaraṅga. The four central pillars of the navaraṅga are short and have two cubical mouldings in between which appears a sixteen-fluted moulding secured by an eight-sided band in the middle. The central ceiling is raised on two sets of corner stones, the undersurfaces of the corner stones being ornamented by relievo medallions. In the centre of the ceiling is a large lotus with a low drop in the middle.

The śukanāsi doorway is supported by Śaiva dvārapālas and perforated screens on the jambs, the lintel has a Gajalakshmī group in the centre with lions standing on either side of a turret on both the sides.

The image of Vīrabhadra in the garbhagṛiha is about 5 feet high including the prabhāvali. It is typically Hoysaḷa in character wearing the usual ornaments and holding broken (sword), arrow, bow and buckler. The image has become mutilated.

A little distance to the north of the temple stands a Nāyak period monolithic pillar tapering and eight-sided.

TRIKUTĒŚVARA TEMPLE.

General description.

About 50 yards to the east of the Vīrabhadra temple is situated the Trikūṭēśvara temple facing south. It is a low-roofed structure consisting of 3 cells, of which the western one has a closed śukanāsi while the others have open śukanāsis.

Sukanasi and navaranga.

The western śukanāsi doorway is supported by Śaiva dvārapālas and has a Gajalakshmī lintel. There is a common navaraṅga having in its central aṅkana four pillars as in the Vīrabhadra temple. The central ceiling of the navaraṅga is raised on two sets of corner stones. The navaraṅga doorway to the south is supported by Śaiva dvārapālas above whom are found indented bell-shaped pilasters. The lintel bears a low relievo eaves-shaped cornice bearing five turrets of the curvilinear type.

Porch.

In front of the navaraṅga there is a porch with two carved elephants in front. The porch pillars are similar to the navaraṅga ones with cubical sixteen-fluted and eight-sided mouldings on the shafts and the wheel moulding and abacus above. The ceiling is raised on two sets of corner stones, the undersurfaces of the first set being carved with the representation of kīrtimukhas and those of the second set with that of high relievo medallions. In the centre of the ceiling there is a small lotus flower, with

a low pendant in the middle. The flower is inset in a square decorated with a frieze of small lotus drops.

Outer view of temple.

The outer walls of the temple are plain and constructed of soap stone slabs placed on edges. The walls are raised on a basement consisting of two plain cornices. The eaves are straight; but the eaves of the porch have a slight curve. Only the western cell has a stone tower rising in the form of a stepped pyramid consisting of eight courses which rise one upon another and are decorated with rows of dentil mouldings. The top of the tower has a square dome surmounted by upward lotus petals disposed in a square.

A little to the front of the porch is buried in the earth a Saḷa group.

THE JANĀRDANA TEMPLE.

History.

The Jānārdana temple stands about 200 yards to the north of the Trikūṭēśvara temple. It is a heterogeneous structure consisting of compartments constructed in different periods. The garbhagṛiha and the closed śukanāsi form the original structure of about the 12th century. The navaraṅga forms the second group, the mukhamaṇṭapa the third group (Pl. XIV, 2) and the front porch the fourth group.

General description.

The plan of the garbhagṛiha is cruciform. The basement consists of four cornices of which the middle two have the dentil, oblong and latin cross mouldings which are left uncarved. The outer walls are relieved by right-angled pilasters, but cruciform pilasters appear on the outer walls of the śukanāsi.

Outer walls, eaves and tower.

In the middle of the south outer wall is a turreted niche inside which is carved a relievo image of a two-handed Yōgānarasimha holding chakra and śankha. The turreted niche in the middle of the west wall has unworked mouldings, while that of the north wall has the figure of Kēśava. The eaves of the garbhagṛiha have a slight curve and their upper corners are ornamented with dentil mouldings. Above the eaves there is a cornice which is also cruciform in plan and ornamented with dentil projections above. Probably there was a stepped pyramid above the garbhagṛiha but all the courses are now missing. At present there is a highly dilapidated thick course of later bricks in place of the original pyramidal tower.

Main image.

The image inside has been pulled out by treasure seekers and thrown against the inside south wall of the śukanāsi and covered up by its own pedestal so that it was impossible to obtain a photograph of it. It appears to be a really good figure holding in its four hands padma, chakra, śankha, and gadā. The prabhāvali has a creeper scroll carving. But the Daśāvatāras are absent.

Navaranga and mukhamantapa.

The navaraṅga is perhaps a structure of the 14th century. Its outer walls reveal that originally there was a small maṇṭapa in front of the śukanāsi which was pulled down during the 14th century, and the large present navaraṅga was constructed in its place. The slabs of the outer walls of the navaraṅga are placed on edges and there is a band running in the middle of the wall. The eaves of the navaraṅga are straight and do not correspond to the eaves of the garbhagṛiha. The pilasters inside the navaraṅga are cruciform, while the central four pillars are thick and bell-shaped and lathe-turned. The ceilings are all dome-like and a little deep, being raised on two sets of corner stones and carved with small lotus pendants in the centre. The mukhamaṇṭapa which consists of granite pillars and ceiling slabs is known from the inscription on one of the walls to have been constructed in 1521 A.D. at the instance of one Rāmaṇṇa, son of Chandrappa of the place with the permission of the mahājanas, śeṭṭis, etc. The outer walls of the mukhamaṇṭapa are gone.

Front mantapa.

The front maṇṭapa must have been constructed at some later period, though its materials are older than those of the garbhagṛiha itself. From an inscription on the south-west pillar which records a grant to the Âdinātha and Pārśvanātha bastis of Keresante, it can be presumed that the whole of this maṇṭapa formed with its pillars, pilasters and ceilings, the navaraṅga of an important Jain basti at the place. The pilasters are indented and cruciform, while the central four pillars are of the bell-shaped, lathe-turned variety. The central ceiling is carved with a good figure in a circular panel.

THE ŚAMBHULINGĒŚVARA TEMPLE.

(Pl. XIII)

General description.

This temple is situated at a distance of about 50 feet to the east north-east of the Jain temple. It is a three-celled structure like the Trikūṭēśvara temple mentioned above without, however, any tower above the cells. It faces south like the Trikūṭēśvara temple. But it is built on a high basement consisting of four plain cornices with plain outer walls relieved by right-angled pilasters and circular medallions here and there. The slabs are placed lengthwise on edges. The eaves are a little sloping with upward dentil mouldings at the corners.

Porch.

The temple is approached by a flight of steps and appears to have been flanked originally by an elephant on either side as can be seen from the projecting platforms on either side of the steps. The porch has stone benches on either side edged by plain railings. The pillars of the porch are of the bell-shaped lathe-turned variety.

Porch ceiling.

The ceiling of the porch is deep and consists of the following concentric courses: square, octagon, another square and circular. The beams are carved with graceful beaded hangings and scroll work above which appears a frieze whose front face is carved with double chaityas, that is to say, on the top of one chaitya another chaitya is inverted so that the tops touch each other. The first square course of the ceiling has in the centre the representation of a chaitya. Both on the front face and undersurface and on either side of the chaitya panel, there are carved successively a frieze of hanging buds, another of beaded hangings and another of creeper scroll at the top. The octagonal course is even more gracefully carved on the front face with pendent drops and hangings. The corner stones have in the centre well worked kīrtimukha panels and on their undersurface pendent medallions. The side stones have leafy ornamentation. The undersurface of the third square course has been carved with kīrtimukhas having flowing fangs in the middle and pendent drops on either side. The centre of the front face of this course has unworked panels with dentil mouldings on either side and a row of pendent buds with another of beaded hangings superimposing them. The central slab of the ceiling has a pendent bud in the middle and lotus petals and horse-shoe-shaped chaityas in the three concentric circles around.

Navaranga doorway.

The navaraṅga doorway is typically Hoysaḷa in character. The pilasters on either side of the doorway are of the indented bell-shaped variety. Śaiva dvārapālas support the doorway on either side. The pediment has padma pendants on either side. Above the lintel is an eaves-shaped cornice carved with successive rows of buds, beaded hangings and upward dentils.

Hall and ceilings of navaranga.

In the centre of the navaraṅga the four pillars are of the bell-shaped variety. The front face of the architraves of the central square is carved with beaded hangings and scroll ornamentation. The central ceiling is raised on two sets of corner stones with a small lotus pendant in the middle. The ceilings are all a little deep having floral representations with small drops in the middle. The southern ceiling of the navaraṅga is boldly carved with chaitya friezes.

Sukanasis and cells.

All the śukanāsi doorways show traces of good work. The doorway of the western śukanāsi is supported by Śaiva dvārapālas. The lintel is supported by a row of turrets. The pediment is not carved. The ceiling is raised on two sets of corner stones with a padma pendant in the middle. The garbhagṛiha is vacant; but it must have enshrined a linga originally as gathered from the inscription at the temple. The doorway of the northern cell is supported by Vaishṇava dvārapālas. The jambs have perforated screens and highly indented pilasters. The lintel has a deeply carved group of Gōpāla Kṛishṇa standing amidst herds of cattle, etc. The god was

originally four-handed, the front two playing on the flute and the back ones holding discus and conch. It is very likely that the main image in this cell was Vēṇugōpāla. The image is missing now ; only its Garuḍa pedestal remains. The doorway of the eastern cell is rather plain. The lintel stone bears a kalaśa. This doorway is wider than the other two doorways.

RUINED STRUCTURES.

Jain Basti.

To the south of the Janārdana temple is a ruined Jain Basti of small dimensions (Pl. XVI). Some of the pillars show very good workmanship (Pl. XII, 4).

Temples of Ganesa, Anjaneya and Lakshmi-Narasimha.

On the east of the old town site there are the ruins of the old gateway having a small Gaṇēśa shrine. A few yards to the north-east of this gateway there is a mud and rubble structure containing a medium-sized Āñjanēya. A few yards to the south-east of the Āñjanēya temple are the ruins of another stone-built temple which faced east and originally consisted of two cells, the main western cell enshrining a liṅga and the northern one a form of Vishṇu. The common navaraṅga has cruciform pilasters against the walls and the bell-shaped lathe-turned pillars in the centre. The temple is beyond repairs. The date of the temple might be C. 1300 A.D. In front of the temple there is an inscription.

About two furlongs to the south of the old town and at the foot of the eastern face of the hill stands a group of three temples dedicated to Lakshmī-Narasimha facing north, Gaṇapati facing east and (?) Īśvara facing east.

The Lakshmī-Narasimha temple consists of a garbhagṛiha, a closed śukanāsi, a navaraṅga and a porch. The outer walls are raised on a basement consisting of two plain cornices and are relieved by thin right-angled pilasters. The plan of the garbhagṛiha and navaraṅga is square. The eaves are straight. The tower above the garbhagṛiha is a stepped pyramid overgrown with rank vegetation. The porch pillars have cylindrical shafts. The pilasters are indented and bell-shaped. The navaraṅga pillars are of the bell-shaped type. The jambs of the śukanāsi doorway are carved with kalaśa designs. The navaraṅga central ceiling and the porch ceiling are raised each on two sets of corner stones. The main image of Lakshmī-Narasimha has become headless and mutilated and has been kept in the porch. In front of the temple there is a Garuḍagamba. To its front is lying on the ground the pādapīṭha of the god with two feet in the centre encircled by a lotus and having padma, chakra, śankha and gadā in the corners.

The Gaṇēśa shrine is mono-celled. The image is massive and about 5 feet high and shows good workmanship, though mutilated.

Immediately to the north of the garbhagriha of the temple there is an oblong shrine with its image missing. It is not possible to say to which deity this temple was constructed. The basement consists of two cornices. There are a series of right-angled pilasters on the outer walls. The doorway is well carved with vertical bands of the creeper, the medallion, the pilaster and the scroll ornamentation. The lintel is carved with figures of turrets which are curvilinear in outline and have rhomboidal four-petalled flowers in between them.

———

PART IV.—NUMISMATICS.

Treasure Trove Coins.

1. In November 1944 the Deputy Commissioner, Chitaldrug, forwarded a copy of a letter received by him from the Superintendent of Police, Chitaldrug, stating that a large number of gold coins were discovered in a pot by one Basappa of Attigere and that 87 of them were collected by the Police Officers. This collection was obtained by this Department for study at the headquarters. All the coins belong to a single type and are small thin gold Vīrarāyi fanams identified elsewhere as the issues of Ballāla II, the Hoysala king (cp. M.A.R. 1929, pp. 25-27 and Pl. IX, 9, 10 and 11; cp. also Elliot's Coins of Southern India, Pl. IV, Nos. 189, 190, 191, 192 and 193). Necessary action will be taken under the Mysore Treasure Trove Regulation to acquire the coins for the departmental museum.

Private Collection.

Mr. Tatachar of Chintāmaṇi sent 39 coins for study and return. Of these, five are gold coins, nine silver and the rest copper. Mr. H. M. Munimure Gauḍa, Patel of Hosadurga, Kankanhalli taluk, sent one gold fanam and one coin of copper for study. All the coins belong to well-known types published in standard books on Numismatics.

Gold Coins.

2. Vīrarāyi fanam—similar to 1 mentioned above.
3. Half Varāha issued by Harihara, Vijayanagar king.
   Obverse: Lakshmī-Nārāyaṇa seated.
   Reverse: Three-line Nāgari legend reading :
   Śrī Pra
   tā pa Ha ri
   ha ra
4. Haṇa issued by (?) Kaṇṭhīrava Narasarāja.
   Obverse: Indistinct.
   Reverse: Indistinct.
5. Similar to No. 4.
6. Small coin; metal, highly debased.
   Obverse: Standing deity (? Kāli or Vīrabhadra).
   Reverse: Tamil legend reading 'Vi . . .' Probably issued in the 17th century.

7. Fanam issued by Hyder of Mysore.

Obverse: In ring of dots and bordering circle, the initial 'Hai' in Persian.

Reverse: Date legend in Persian.

Silver Coins.

8. Coin of Augustus (cp. No. 1, page 35 Roman, Indo-Portuguese and Ceylon Coins by Edgar Thurston).

Obverse: Laureate head of Augustus to right with Greek legend around: . . . AGUSTUS DIVI F. PATER PATRIAE.

Reverse: Caius and Lucius Cæsar standing, each holding a spear. Bucklers resting on ground. Greek legend AVGVSTI below and PRINCIVVENT to left.

9. Coin of Tiberius (cp. No. 8, *ibid*).

Obverse: Laureate head of Tiberius to right. Greek legend around: TI, CAESAR DIVI AVG F. AUGVSTS.

Reverse: Vesta seated to right with spear in the right hand and branch in the left. Greek legend on either side: PONTIF. MAXIM.

10. Coin issued by the East India Company during the time of Charles II (1660–85 A. D.)

Obverse: Two linked C'S.

Reverse: Standing deity (Vishṇu).

Cp. Pl. XXX, 19, Catalogue of the Coins in the Indian Museum, Vol. I; and No. 55, page 47, Hints for Coin Collectors, Coins of Southern India, R.H.C. Tuffnell.

11. French coin struck in Pondicherry. Early 18th century (cp. No. 45, page 36, *ibid*). Hints for Coin Collectors by R.H.C. Tuffnell.

Obverse: Several Fleur-de-lis.

Reverse: Design with dots and lines.

12. Quarter rupee of the Mughal emperor Alamgir II, struck by the East India Company (cp. Catalogue of Coins in the Punjab Museum, Lahore, Vol. II, No. 2742).

Obverse: In dotted circle date 1172 and Persian legend.

Reverse: Persian legend. Edge obliquely milled.

13. Local silver coin of Tellichery mint, struck by the Company in the early 19th century (cp. Hints for Coin Collectors by R.H.C. Tuffnell, p. 49, No. 58.)

Obverse: T 99. Name of mint town in Persian.

Reverse: Persian legend.

14. A very common type of coin issued in Aurangabad in the name of Bahadur Shah, Emperor of Delhi (1837-1857) by Nizam Nazir-ad-daulat. Reported to have

been coined in Satara. Persian legend on obverse and reverse (cp. No. 23, Pl. II, p. 11, Coin Collecting in Deccan by R. P. Jackson).

15. Coin of Kṛishṇarāja Wadiyar III (cp. Pl. IV, 10, Mysore Coins by Edgar Thurston).

Obverse: Bālakṛishṇa.

Reverse: Legend reading Kṛishṇarāja Wadiyar in Persian.

16. Uncertain silver coin with designs formed by dots and lines on both the sides.

Potin Coins.

17. Coin of Śrī Puḷumāvi (cp. E. J. Rapson's Indian coins, Pl. V, No. 91).

Obverse: Elephant, standing to right with the trunk upraised. Legend above reading Pu ḷu mā vi sa.

Reverse: Ujjain symbol, with pellet in each orb.

18. Coin of Hāku śrī (?) – Appears to be a new type.

Obverse: Elephant, standing to right with trunk upraised. Legend above reading: Sa ta Ha ku.

Reverse: Ujjain symbol, with pellet in each orb.

Lead Coins.

19. Name of Śātavāhana king not known—(Cp. No. 197, Pl. VII, E. J. Rapson's Indian Coins).

Obverse: Elephant standing to right with the trunk hanging down. No legend.

Reverse: Ujjain symbol consisting of a number of orbs, with pellets in each.

20. Uncertain Sātavāhana coin.

Obverse: Elephant standing to left, with the trunk hanging down. No legend.

Reverse: Ujjain Symbol. No cross bar or pellets.

21. Similar to above, but small. The reverse has a number of plain circles.

22. Similar to above.

23. *Obverse*: Elephant (?) with upraised tail and standing to left. The trunk is not distinct.

Reverse: Ujjain symbol consisting of a number of circles.

24. Uncertain.

Obverse: Lion (?) facing front. There appears to be a single letter '*ga*' or '*ta*' in the left field.

Reverse: Ujjain symbol.

25. Coin of Śrī Sātakarni (?)

Obverse: Horse to left. Nāga symbol (?) above and Sun in the right field.

Reverse: Indistinct (?) tree in railing. Legend reading (?) Si ri Sa da ka

COPPER COINS.

26. Chera coin (cp. No. 13, Pl. XXIV, M.A.R. 1940).

Obverse: Strung bow to left and lamp stand to right, with a tusker elephant in between. Above the elephant there appears to be another lamp.

Reverse: In linear circle, between two lamps is the section view of a basin placed on a stand. In it are two swords crossed points downwards.

27. Similar to above, but the elephant is absent on the obverse. In its place, there is a vertical row of dots. The reverse is effaced.

28. Coin of Rāja Rāja, Chōla king.

Obverse: Standing figure and dots.

Reverse: Seated figure and name Rāja Rāja in Nāgari (cp. No. 166, Pl. IV, E.C.S.I.)

29. Similar to above.

30. Coin of Parākrama Bāhu of Ceylon 1153-86 A.D. (cp. No. 1, Pl. XXXI, 1, Catalogue of the Coins in the Indian Museum, V. A. Smith)

Obverse: Standing figure, right hand holding flower or symbol and raised, left hand a flower.

Reverse: Seated figure with left arm raised and Nāgari legend reading—

Śrī
Pa rā
kra ma
bāhu

31. Coin of Vijaya Bāhu of Ceylon—1186-87 A.D. (cp. No. 3, *ibid*).

Obverse: Similar to No. 28 above.

Reverse: Similar to No. 28 above with the legend reading—

Śrī
Vi ja
ya Bā
hu

32. Coin of Queen Līlāvati of Ceylon—1197-1200 A.D. (cp. No. 4, *ibid*)

Obverse: Similar to No. 28.

Reverse: Similar to No. 28. Nāgari legend reading—

Śrī | Līlā
Rāja | vatī

33. Coin of Sāhasa Malla of Ceylon—1200-2 A.D. (cp. No. 6, *ibid*).

Obverse: Similar to 28.

Reverse: Similar to 28. Legend reading—

Śrī
mat Sā
ha sa
ma lla

34. Coin of Bhuvanaika Bāhu of Ceylon—1296 A.D. (cp. No. 8, *ibid*).

Obverse: Similar to 28.

Reverse: Similar to 28. Legend reading—

Śrī
Bhu va
nai ka
bā hu

35. Coin of Muhammad II, Sultan of Delhi (cp. Catalogue of the Coins in the Indian Museum, Calcutta, Vol. II, Plate IV, No. 233).

36. Similar to above.

37. Coin of Harihara II, Vijayanagar king (cp. M.A.R. 1932, Pl. XXI, 13.)

Obverse: Bull to right with crescent above.

Reverse: Nāgari legend reading Pratāpa Harihara with a solar mark in the middle.

38. Coin of Dēvarāya, Vijayanagar king (cp. *ibid.*, Pl. XXI.)

Obverse: Bull to left.

Reverse: Nāgari legend reading—

[tā pa De] va
Rā ya

39. Coin of Pudukota State (About 1729 A.D.)

Obverse: Figure of seated Lakshmī on lotus.

Reverse: Kannaḍa legend reading.

Vi ja
ya

40. Paisa of Hyder (cp. Henderson's Coins of Hyder Ali and Tipu Sultan, Pl. I, 17).

Obverse: Initial of Hyder and dots.

Reverse: In circle of dots Arabic numeral repeated.

The other coins in the collection are being studied. They appear to represent types hitherto unknown.

PART V—HISTORICAL RECORDS.

Kudli Sringeri Matt.

Kūḍli is a place of pilgrimage situated at a distance of about nine miles to the north-east of Shimoga and at the confluence of the Tuṅgā and the Bhadrā. The Smārta matt at Kūḍli is a descendant of the main matt at Śringēri and has among its disciples the Smārta Brahmans of northern Karnatak. Buchanan writes of this Matt as follows :—

" 1801, April 4. *Kudli*—Kudli or Joining is an agraharam or village given in Enam to the Brahmans and is situated between the Tunga and Bhadra rivers at their junction, whence the place derives its name. It was plundered and burnt, as I have already mentioned by a party of the Marattah army who put all the Śūdra inhabitants to the sword, although the place is quite defenceless; nor did the people attempt to make any resistance. After this the Brahmans went to complain to the Bhow, who gave each of them one rupee as in duty (dharma) bound.

" I found that the guru or swamy was at Hara-punya-hally employed in begging as it is called. He had with him all his principal disciples; so that the Brahmans who remained at Kudli were not men of great intelligence, but they gave me a copy in the Marattah character, of the Śankara Achāriya cheritra or an account of the life and actions of that very celebrated personage. It is esteemed a book of great authority and has been delivered to the Bengal Government.

" These ruffians did not even spare Kudali swamy who is the guru of all the Marattah Brahmans of the Smārta sect and who is by them considered as an actual incarnation of the deity. His *matam* or college was plundered and burnt; but this cost the Peshaw dear. The enraged swamy held out threats of instant excommunication, and was only pacified by a present of 4,00,000 rupees. Tipoo had the satisfaction of taking one half of this sum which was the assessment levied from him on account of the Nuzzur that Lord Cornwallis exacted.

" The swamy is said to have been of great use in the famine and to have employed the utmost of his influence in collecting money to support the starving wretches. He daily fed 3000 Brahmans and other religious mendicants; for, according to the Hindu doctrine, it is the charity which is bestowed on religious men that chiefly procures favour in the eyes of the gods. In his distribution the swamy is said to have expended six lacs of rupees or 60441 *l.* 13*s.* 4*d.* most of which was collected in the Marattah states." (Buchanan's Mysore, Canara and Malabar; Vol. II, pp. 411–412.)

The Kūḍli Matt appears to have been in a very flourishing condition during the time of the Peshvas in the 18th and 19th centuries. At the same time there also

appears to have been some disparity between this matt and the one at Śringēri as can be seen from the several letters and sannads in the possession of these matts. The Kūḍli matt is further said to have been adjudged by the court A-dalat as a responsible institution in the dispensation of the religious morale of all the disciples, while the matt at Śringēri concerned itself mainly with worship in the Śārada temple at Śringēri. But the various lithic and other records show that the Matt at Śringēri which appears to be the earlier of the two matts was established during the Vijayanagar period and has continued in an unbroken line of succession of gurus up to now; so that the claim of the Kūḍli matt that it is itself the main one while the matt at Śringēri is its branch is open to serious question, though it may have in its possession certain records and copper plates in support of their claim.

At Śringēri there are records on the other hand to show that the branch matt at Kūḍli was established by one Ammāji svāmi and that after the demise of this svāmi the villages and lands belonging to it had for a time been transferred to the possession of the Śringēri matt. From Inscription No. 81, Shimoga, it is learnt that Ammāji svāmi, the founder of the Kūḍli matt, was a contemporary of Hiri Venkaṭappa Nāyaka of Keḷadi who ruled between 1582 and 1629 A.D. The real name of Ammāji svāmi was Narasimha Bhārati whose dates are mentioned as between Śaka 1468 and 1508 in the annals of the matt.

At the request of the Kūḍli Śringēri Matt some of the important records in its possession are noticed here. For other records of the Matt noticed elsewhere, please see Ep. Car., Vol. VII.

Letters and Sannads from the Palleyagars of Sante Bennur.

1. This letter is written on hand-made paper. At the right hand top corner there is the ink impression of a seal with the Nāgari legend 'Sarajā Hanumappa Nāyakaru' engraved on an eight-petalled lotus. At the end there is the ink impression of a smaller circular seal with the Nāgari legend 'Śrī Rāma' engraved on it.

The letter is addressed by the Chief to the pontif Vidyāraṇya Svāmi of Śringēri and records the grant of five villages belonging to Harakeri hobli of Gājanūr in Āragada Vēṇṭaya. It is stated that these villages formerly belonged to one Tirumala Dīkshita of Shimoga and that he had granted them to the Svāmi in consequence of his having engaged in discussion with the svāmi.

The genealogy of the Sante Bennūr chief is given as follows: "Hanumappa Nāyaka, son of Immaḍi Sītā-Rāmappa Nāyaka, belonging to Puvalānvaya of the Vālmīki gōtra, a devotee of god Hanumān, worshipper of the lotus feet of Rāmachandra of Sante Bennūr." It is not known how the seal of Sarajā Hanumappa has come to be stamped in this letter, though it might be said that the donor of the

grant is Hanumappa Nāyaka I. Further according to other sources the genealogy of the Sante Bennūr chiefs is as follows:—

Kengappa Nāyaka.
Hire Hanumappa Nāyaka.
Immaḍi Hanumappa Nāyaka.
Nichcha-madavaṇiga Hanumappa Nāyaka.
Sarajā Hanumappa Nāyaka
Sītārāmappa Nāyaka

In Inscription No. 21, Tarikere taluk, the following genealogy is found :—

Immaḍi Hanumappa Nāyaka.
|
....
|
Nichcha-madavaṇiga Hanumappa Nāyaka.
|
Sarajā Hanumappa Nāyaka (1655 A.D.)

In Inscription Tarikere No. 22 the following genealogy is found :—

Immaḍi Hanumappa Nāyaka.
|
....
|
Nichcha-madavaṇiga Hanumappa Nāyaka.
|
....
|
Sarajā Hanumappa Nāyaka (1681 A.D.)

The pontif of Kuḍli has been mentioned thus: " Śrī Vidyāraṇya svāmi, disciple of Śringēri Narasimha bhārati Svāmi " with the usual attributes Paramahaṁsa parivrājakāchārya, etc.

The date of the letter is Śaka 1480 Kālayukti śam. Kārtika śu. 15 parva puṇyakāla, corresponding to 27th October 1558 A.D.

2. The second record is written on hand-made paper which is greyish in colour and bears the impression of gilded lotus buds on the surface. As on the first record there is a seal, reading Sarajā Hanumappa Nāyaka, in the form of an eight-petalled lotus flower at the right hand top corner.

This sannad restores to perpetuity the grant previously made by the ancestors of the chief, of the village Seṭṭihaḷḷi belonging to Yeḍatore in the Hoḷehonnūr-sīme of Basavāpaṭṇa-Nāḍ in Āragada Venṭeya to meet the expenditure of feeding the Brahmans during the Chāturmāsya Sankalpa.

The titles of both the Svāmi and the chief appearing in this record are the same as those appearing in the previous record.

The date of the record is Śaka 1569, Sarvadhāri Sam. Āshāḍha śu. 15. Śaka 1570 is Sarvadhāri and the date as given would correspond to Saturday 24th June 1648 A.D.

3. The third sannad is on ordinary hand-made paper and does not bear any seal whether at the beginning or at the end. The grant mentioned in the record is in favour of Śrī Vidyāraṇya Bhārati, the disciple of Narasimha Bhārati. The donor is Sarajā Hanumappa Nāyaka and the village granted was Gandūr of Śivane-sthaḷa belonging to Ajjampur in the hobli of Basavāpaṭṇa-sīme. The grant was made on the auspicious occasion of Utthāna-dvādaśi for the merit of the parents of the donor at the sacred place of Kūḍli at the confluence of the Tungā and Bhadrā rivers. The record contains the word 'Śrī Rāma' at the end.

There appears to be a dispute between the Śringēri and Kūḍli maṭhas regarding the village of Gandūr which is mentioned in the record as having been granted. In a record at the maṭha of Śringēri it is mentioned that Hanumappa Nāyaka granted the village to the Śringēri maṭha in 1720 A.D. (cp. M.A.R. 1916, pp. 69-70) and that formerly this village had been given to Śrī Vidyāraṇya svāmi. This latter record confirms the grant mentioned in the record of Kūḍli.

The date of the grant is Śaka 1579 Pārthiva sam. Kārtika śu. 12. But Śaka 1567 is Pārthiva which corresponds to 1645 A.D. If the Saka year 1579 is correct the date would be 1657 A.D. The record does not mention any other details of date like the week day, the constellation, etc., to help us in determining the exact date.

4. The fourth letter at Kūḍli which is written on hand-made paper refers to the same village Dandūr. At its left hand top corner it contains the words 'Sachhidānanda Bhārati' and at the right hand top corner the words 'Vidyāraṇya Bhārati' and 'Śankara Bhārati' the latter written below the former. At the end occurs the ink impression of a seal with the word 'Śrī Rāma.'

The letter is written by Sītārāmappa Nāyaka of Sante Bennūr to Mari-vīranna and states that the village Dandūru of the Yere-nāḍu-sīme, which had formerly been given to the Kūḍli Śringēri-matt and which, after the demise of the svāmi, had come to the possession of the Śringēri-matt, thus causing a contention between the two matts, is re-granted to the Kūḍli Śringēri-matt. The addressee is asked to get the record written in the *kaḍita* of the Sēnabōva and afterwards to return it to the matt.

Sītārāmappa Nāyaka, the donor, is the last of the Pāḷḷegārs of Sante Bennūr. The date of the record is, Dundubhi sam. Āśvīja śu. 14. Śaka 1664 is Dundubhi and the details correspond to Saturday, 3rd October 1742 A.D.

5. The fifth sannad is written on greyish paper bearing gilded impressions of a tree here and there. At the right hand top corner there is a seal in the shape of an eight-petalled lotus flower with the legend 'Śrī Sarajā Hanumappa Nāyakaru' in Dēvanāgari characters. At the end appears the signature 'Śrī Rāma'.

The sannad records the grant of land by Sarajā Hanumappa Nāyaka to Vidyāraṇya Bhārati, disciple of Śringēri Śrī Narasimha Bhārati. The details of the grant are next recorded. It is mentioned that Jāvaḷi, a village belonging to Hoḷe-Honnūr sīme in Basavāpaṭṇa hobli of Gange-maṇḍali-nāḍ was granted to the maṭha at the sacred confluence of the Tungā and Bhadrā rivers on the occasion of lunar eclipse for the merit of the ancestors of the donor. In addition to the above a plot of land of the value of 12 varahas in the village Bhārati Pāli to the east of the garden of the god Vīra Sōmēśvara east of the village Agrahāra Bennavaḷḷi, which had formerly been granted by the ancestors of the donor and in respect of which the 'paṭṭe' was missing, was now restored to perpetuity.

The date of the record is mentioned thus : Śaka 1579 Hevilambi sam. Kār. śu. 15. It corresponds to Wednesday 11th November 1657 A.D. But on that day there was no lunar eclipse. There was an eclipse on Mār. śu. 15, corresponding to Thursday, 10th December 1657 A.D.

6. The sixth sannad is written on hand-made paper. At the right hand top corner there is the ink impression of the seal mentioned above and at the end occurs the signature 'Śrī Rāma'.

This record also resembles the above-mentioned record in the details concerning the donor and the donee. The village granted was Hangarahāḷu in the boundary of Hāranahaḷḷi-sīme belonging to Āragada venṭheya. It is mentioned that in commemoration of the extension of the donor's territory as far as Rāmachandrapura belonging to the kingdom of Bidarūr. The grant was made to meet the expenditure in connection with the performance of the mahānavami festival at the Kūḍḷi Śringēri and the Śringēri maṭhas and that the grant was made over to the Kūḍḷi Śringēri maṭha built by the donor's ancestors at the sacred confluence of the Tungā and Bhadra rivers.

The date of the grant is mentioned as Śaka 1580 Vilambi sam. Asv. śu. 15 corresponding to Friday, 18th October 1658 A.D.

It is interesting to note that the donor's territory had extended as far as Rāmachandrapura belonging to the kingdom of Bidarūr in about 1658 A.D.

Letters and Sannads from the Pallegars of Chitaldrug.

1. The first sannad is written on hand-made paper. At the left-hand margin there is the ink impression of a seal (of the size of a rupee) with the Kannaḍa legend reading 'Śrīmatu Kāmagēṭi Bharamaṇṇa Nāyakara Madakeri Nāyakaru.' At the end there is the ink impression of a small seal (of the size of a pie) with the Kannaḍa legend 'śubham astu'.

The record begins with the ślōkas Harērlīlā, Namastunga, etc. The date is then mentioned followed by the several attributes of the svāmi Śri Śankara Bhārati, disciple of Śrī Narasimha Bhārati. The genealogy of the donor is as follows : " Medakeri Nāyaka, son of Bharamaṇṇa Nāyaka and grandson of Kāmagēṭi Kastūri Medakari Nāyaka, the Śrīman Mahānāyakāchārya of Vālmīki gōtra ".

The village granted was Mārabagate belonging to Bāgūr sīme which formerly had been given to the matt during the time of Chikkaṇṇa Nāyaka, who is called the present donor's paternal elder uncle. (probably a mistake for the younger grand father).

The date of the record, namely, Śaka 1651, Saumya sam. Jyēshṭha śu. 5, corresponds, to Thursday, 22nd May 1729 AD.

2. The second sannad is also written on paper similar to that of the above record. And the titles of the donor and donee are also the same. The village granted was Hanumanahaḷḷi within the boundary of Jājūr hobli in the Durgada sīme.

The date of the grant is Śaka 1611 Śukla sam. Māgha śu. 7, corresponding to Tuesday 7th January 1690 A.D.

Baramaṇṇa Nāyaka was ruling from 1689 to 1719 A.D. Both the villages granted according to the above mentioned records are not in the possession of the maṭha at present. It is not known when the grants were resumed. It seems likely that they were resumed at the time the province of Chitaldrug was conquered by Hyder Ali of Mysore.

3. The third record is a letter addressed by Daulat Khan, an officer in charge of Chitaldurg. The paper used is machine-made and bears the water mark of a lion with upraised tail and of three letters reading G.P.C. The letter is addressed to Sankara Bhārati, disciple of Narasimha Bhārati, and enquires after the health of the svāmi, etc. The date mentioned in the record, namely, Śōbhakrit sam. Bhādrapada śu. 8 corresponds to 8th September 1783 A.D. when Tipu had come to power. At the end of the record there is the ink impression of a small round seal having Persian characters.

Letter from the Pallegar of Bahari.

This letter is written on hand-made greyish paper and bears at the end the ink impression of a seal bearing three lines of a Persian legend. The size of the seal is larger than a rupee.

The titles of the svāmi are as in other records. The addressee is Śankara Bhārati, disciple of Narasimha Bhārati. The author is Pāma Nāyaka, son of Bahari-Siḍnāyaka who is called Śrīman-mahā-Nāyakāchārya and Nāyaka śirōmaṇi.

The letter refers to the tour of the svāmi from Bahari on Kārtika śu. 12 through Kānakurti, Voṇṭukūr, etc., towards Gadvāl and enquires after his health with a request that reply might be sent through a messenger named Visvanātha Bhaṭṭa. Since the Dēśay's of Kānakurti, Voṇṭukūr, etc., are mentioned, it appears probable that the Pāḷḷegār of Bahari was related to the Peshwas, and that Bahari is the same as Bahiri Vāḍe belonging to Gadhinglaj taluk of the province of Kolhāpur. (*Cp.* Imp. Gaz. of India, Vol. XII, p. 120).

The date of the letter is probably the latter part of 18th century A.D. For the coins of the Bahari Dynasty, please see Elliot's Coins of Southern India.

Gift Deed of the Pallegar of Gadag.

This deed is written on machine-made paper containing water marks and lines. At the end there is the ink impression of a Marāṭhi seal, larger than the size of a pie.

At the beginning god Gaṇēśa is invoked and the ślōka 'namastunga... ....,' etc. occurs. The svāmi Śaṅkara Bhārati is mentioned along with his usual titles as in the foregoing records.

The donor is Bāhador Śivapayya, son of Venkāya and grandson of Sīrāya, the nāḍa-gauḍa of Bādānū kalakere sīme, the Sardēsāyi of Sindanūr-sīme and the Dēsāyi of Gadagura Badakunda sīme. He is said to belong to Kāśyapa gōtra and Bōdhāyana-sūtra of the Yajurvēda. The purpose of the grant was to increase the prosperity of the donor's province. The gift was of a land measuring five arm-lengths in the village Kurtukōṭe belonging to Gadag sīme.

The date of the gift is Śaka 1682 Vikrama sam. Māgha śu. 2 corresponding to Wednesday, 11th February 1761 A.D.

Sannad of Bagadikote Nadagauda.

This sannad is written on hand-made rough paper. On the reverse of the sannad and just above the imprecatory verses appears at the left-hand margin the ink impression of a seal bearing the Kannaḍa legend 'Śrī Chāmuṇḍēśvarī'. At the end there is the impression of a six-sided seal with characters which are illegible.

The svāmi Śaṅkara Bhārati who is the donee is referred to as usual with his titles, etc., as in the foregoing records. The donor is named Venkappa Nāyaka, son of Immaḍi Būdi Nā ‖ and grandson of Achu Nā ‖, the Naranāḍa Chaudari of Bāgaḍikōṭe Province in the sīme of Yarabagi. The titles of this chief were : Srīman Mahānāyakāchārya, Nāyaka-Śirōmaṇi, Gaḍiyanka-Bhīma, etc.

The gift of a village was made to the svāmi on the occasion of Chāturmāsya when the svāmi had come to Bāgaḍikōṭe. The village granted was Tore Haḍali which is stated to have been formerly endowed and in respect of which the dāna-paṭṭe had been lost.

The date of the record is Śaka 1682 Vikrama sam. Nija Śrāvaṇa śu. 10, Wednesday, corresponding to 20th August 1760 A.D.

The chief mentioned in the record was a Paḷḷegār in Northern Karnāṭaka and a subordinate of the Peshwas. It may be mentioned here that the Smārtas of Northern Karnāṭaka are mostly disciples of the Kūḍli Śringēri Maṭha.

Kanakagiri Rangappa Nayaka's Grant.

This grant is written on hand-made paper. It has no seal. The grant is said in the record to have been made to the Matt of Śrī Narasimha Bhārati Svāmi of Śringēri,

spiritual son of the illustrious paramahamsa parivrājakāchāryavarya padavākya-pramāṇa, worshipper of the lotus feet of the god Vidyāśankara, Śrī Śankara Bhārati Svāmi. The donor is Rangappa Nāyaka, son of the illustrious Mahānāyakāchārya, head jewel among the Nāyakas, Mummaḍi Kanakapavuḍisi Nāyaka. The record states that the elders of the donee had granted the village śrī Śēvige Martuṃḍe hāḷu to the matt; and as it was not in the enjoyment of the matt, the svāmi asked the same to be renewed. But as the village Mārtumḍehāḷ had been granted to the Saradēsāyi of Navalu śīme, the donee was granted separate villages by name Kaḍarekanahāḷ and Jūludoḍḍi.

The date of the record Ś 1660 Sarvadhāri sam. Māgha śu. 5 corresponds to Saturday, 11th February 1769 A.D.

Sannads of the Mysore King Mummadi Krishnaraja Wadeyar.

1. A sannad dated Pramōdūta sam. Māgha śu. 15 Friday had been presented to the court of the Subordinate Judge at Bellari, a seal of which is on it. It mainly records the permission granted to the Kūḍḷi svāmi to use all his birudas while on tour and also an order by the king to the local authorities to supply whatever the svāmiji required at places where he halted. Its date corresponds to 4th February 1811 A.D.

2. Another sannad of the king is written on three blue sheets of paper in Hindustani, Marāṭhi and Kannaḍa scripts and languages. The sheets are joined one to the other and on the joints as also on the top of the sannad are found hexagonal seals of the king in Dēvanāgari script reading 'Śrī Chāmarāja Vaḍera tanūja Krishṇarāja Vaḍer'. At the end of each Hindustani, Marathi and Kannaḍa writing is found the king's signature. The matt to which the grant is made is stated in the record to have been that of the illustrious Narasimha Bhārati svāmi of Kūḍḷi-Śringēri.

The sannad states that the Matt was getting an annual grant of 500 varahas from the Government and that when the svāmiji had been to Mysore he represented that the grant was not sufficient for the Navarātre and other festivals. Thereupon the king granted 500 varahas more annually which was to come into force from the first of Āśvīja in the year Āngirasa. The sannad was written by Aśvattha-Nārāyaṇa-yya munashi hujūr.

The date of the record Āngīrasa sam. Bhādrapada ba. 10 corresponds to 29th September 1812 A.D.

3. The third sannad is written on machine-made white paper. On the left hand top corner of the sannad is a red lac seal reading 'Sri Chāmarāja Vaḍeyara tanūja Kṛishṇrāja Vaḍer' in Dēvanāgarī script. The sannad does not belong to the matt. It refers to an order made to Phauzdār Krishṇarāya regarding a letter written by

Kūṭadavaru to the ryots of Channagiri and Basavāpaṭṇa to collect men and things to take Vyāsana tōḷu and Nandikambha in procession, which was brought to the notice of the king. The order was that one or two leaders of those mischief mongers should be caught hold of and hanged. It is dated on 29th November 1830 A.D. The writer was Subba rao munshi hajūr. The record ends with the king's signature.

This is a curious record. Vyāsana tōḷu and Nandikamba were being taken in procession by the Vīraśaivas during Basavajayanti and other festivals. But taking the Vyāsana tōḷu in procession appears to have become prohibited and the rulers appear to have ordered death penalty for such an action. Probably the Kuḍḷi matt might have informed the king about such a procession for which a copy of the order might have been sent to the matt. It is not known who the Kūṭadavaru mentioned in the record are; probably they are a sect among the Vīraśaivas.

In addition to these three sannads there are a number of other records of Krishṇarāja Vaḍeyar III in the matt which relate themselves to the grant of passports by the king and such other matters.

Sannad of Dalavayi Basavarajayya.

On the top of this letter are the words 'Āḷida mahāsvāmiyavaru' meaning the ruling king, below which is the seal of Daḷavāyi Basavarājayya.

Basavarājayya is stated in the record to have written the same letter to Mallarājayya of Channarāyapaṭṇa also. The record states that there was a discussion between the Kūḍḷi Śringēri matt and the Śringēri matt regarding the ownership of the village Lingalāpura belonging to Kaḍavūra sthaḷa and that the king decided with the help of the learned that as there was evidence to prove that the village was in enjoyment of the Kūḍli matt, it should be given to that Matt. This order has been conveyed by Basavarājayya to Mallarājayya. It ends with a small seal stating 'itiśri'.

Dalavāyi Basavarājayya belonged to the Kaḷale family. He was a military officer under Mūga Kaṇṭhīrava Narasarāja Vodeyar and conquered and annexed to the Mysore kingdom Chikkabaḷḷāpura, Chikkamagaḷūr, Maharājanadurga, Bāṇāvara and other places (M.A.R. 1942 p. 92).

The date of the record Sarvajit sam. Māgha ba. 10, corresponds to Thursday, 5th February 1708 A.D.

Sannads of the Keladi Chiefs.

1. *Sannad of Channammāji*—This sannad is written on hand-made paper. There is a small seal at the end in Dēvanāgari script which reads as 'śrī Vīrabhadra'. It is addressed to Śrī Śankarabhārati svāmi of Śringēri. Kūḍali Narasimhabhaṭṭa and Virūpākshaśāstri represented that the matt was previously enjoying Mallūr sīme which had been granted to the matt by Hanumappa Nāyaka of Tarīkere, which at

the time of their request was not in the possession of the matt and requested that the same might be granted back to the matt. Hence the record was issued granting Mallūru sime to the matt on Dundubhi sam. Māgha ba. 14 Śivayōga which corresponded to Thursday 15th February 1683 A.D. The request was also made by Kōḷuvāḍada Bommayya and Karaṇika Kōnayya that the grant might be made for the light, special worship during Navarātre and choultry of the god Vidyāśankara Chendramauḷēśvara at Kūḍḷi confluence.

2. The second sannad of the same queen informs us that she had sent a pair of shawls to the matt through Timmaṇṇa.

3. One other sannad refers to the presentations sent through Venkaṇṇa on the occasion of the marriage of Basappa Nāyaka son of Chennammāji.

Letters from the Peshwas.

These are mostly written in Marāṭhi Language. All these letters appear to have been presented at the Sub-Court at Bellari. Some of the letters are written on hand made paper while the others on machine-made paper. Some have seals in ink on the top and a seal reading 'lēkhana simā' meaning 'end of writing' in Dēvanāgari character at the end. Most of these letters refer to the passports granted to the svāmijis of the matt during their tour, etc., and most of them belong to the end of the 18th and the beginning of the 19th centuries. A few of these are taken up here.

1. This letter written on machine made paper has no seal either at the top or at the end. It is written by Bājirāvu Pantapradhān and addressed to the lotus feet of the illustrious Narasimhabhāratisvāmi, spiritual son of the illustrious Śankarabhāratisvāmi of Śringēri. Bājirao has stated that he recieved the *mantrākshate* and *śēshavastra* and that he has sent a pair of shawls for the svāmiji. He has further requested the svamiji that while on his way to the river Gōdāvari for bath the svāmiji might give him 'darśan.'

As it is stated in the record that he was doing well up to 2nd of the bright half of Mārgaśira in the year Yuva, the letter apears to have been written on that date which corresponds to Monday, 18th December 1815 A.D.

2. This letter has a round seal on the top with the reading "śri Rājā Śāhu narapati harshanidhāna Bājirāva Raghunātha mukhyapradhāna" in Dēvanāgari characters and a small seal at the end reading 'lēkhana sīma.' It is written completely in the Marāṭhi language and states that the illustrious Narasimhabhāratisvāmi of Kūḍḷi was going for bathing in the river Ganga and that none should disturb him on the way.

The date of the letter is Chand 14 Jitheja.

3. The third letter is written by Bālāji Bājirao Pradhān and is addressed to Rājaśrī Jagadēvarāja Rāja samsthāna Śrirangapaṭṭaṇa Gosāvi. It is a request made

by Bāji Rao that the matt might be allowed to enjoy all the honours, villages and lands it had in its possession.

The date of the letter is ra‖ Chanda 27 Moharam.

4. This letter has seals at the top and at the end as in the 2nd letter. The seal on the top bears the reading 'śrī Rājā Sāhu narapati harsha nidhāna Bālāji Bājirāvu mukhya pradhāna'. It states that the illustrious Śankarabhārati svāmiji would be on tour in the Karnāṭaka Province and that none should disturb him on the way or collect tolls.

The date is the same as that of the previous one.

5. Another letter addressed to Akhaṇḍita Lakshmi alankrita rājamānya rājēśri Trayambakarao Yaśavanta Gōsāvi by Mādhavarao Nārāyaṇa pradhāna states that the villages, lands, annual allowances and the right for collecting tolls, etc., previously granted in the Dharwad Taluk to the matt and which was in enjoyment of the matt during Tipu's days might be continued to be enjoyed by the matt. The letter has no seals.

The date is Chand 27 Savaru.

6. This letter also has no seals. It refers to the grant of a female elephant to Śri Śankara Bhārati svāmi of Śringēri by Annapūrṇābāyi as promised by her previously. The letter has no date.

7. This letter is an order that the representative brahmins of the Śri Śankarāchārya svāmi matt might each be given a rupee in the taluks of Chhavāre, Śivani Bondala, etc.

Letters from Parakala Matt.

There is a letter in this matt written by the illustrious Śrīnivāsa Brahmatantra Parakāla svāmi of the Parakāla matt at Mysore addressed to his disciples. It informs us that the svāmi of the Parakāla matt had been given all facilities for camping at Kūḍli and also that he was allowed to go in procession with all his birudas in front of the Kūḍli matt and thereby he has addressed his disciples to give the same facilities to the svāmi of the Kūḍli matt. Thus it shows that the two matts were in friendly terms.

PART VI—INSCRIPTIONS.

BANGALORE DISTRICT.

I

Copper plate record of the Vijayanagar king Tirumalarāya I purchased from Mr. D. Rēnukācharya, B.A. (Hons), Bangalore.

[Plates XVIII and XIX.]

5 plates; No ring and seal. Nāgari characters and Sanskrit language.

ಬೆಂಗಳೂರಿನಲ್ಲಿರುವ ಮಾ॥ ರಾ॥ ಡಿ. ರೇಣುಕಾಚಾರ್ಯ, ಬಿ.ಎ. (ಆನರ್ಸ್), ಅವರಿಂದ ಕೊಂಡುಕೊಂಡ ತಾಮ್ರಶಾಸನ.

೫ ಹಲಗೆಗಳು; ಉಂಗುರ ಮೊಹರುಗಳಿಲ್ಲ. ನಾಗರಿ ಅಕ್ಷರ ಮತ್ತು ಸಂಸ್ಕೃತ ಭಾಷೆ.

I-B—

1. ಶ್ರೀಗಣಾಧಿಪತಯೇನಮಃ। ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
2. ರ ಚಾರವೇ। ತ್ರೈಲೋಕ್ಯ ನಗರಾರಂಭ ಮೂಲಸ್ತಂಭಾಯ ಶಂಭವೇ। ಹರೇರ್ಲ್ಲೀಲಾ ವ
3. ರಾಹಸ್ಯ ದಂಷ್ಟ್ರಾದಂಡಸ್ಸಪಾತುವಃ। ಹೇಮಾದ್ರಿಕಲಶಾಯತ್ರ ಧಾತ್ರೀಛತ್ರಶ್ರಿಯಂ ದ
4. ಧೌ। ಕಲ್ಯಾಣಾಯಾಸ್ತು ತದ್ದಾಮ ಪ್ರತ್ಯೂಹ ತಿಮಿರಾಪಹಂ। ಯದ್ಗಜೋಪ್ಯಗಜೋದ್ಭೂತಂ
5. ಹರಿಣಾಪಿ ಚ ಪೂಜ್ಯತೇ। ಜಯತಿಕ್ಷೀರಜಲಧೇರ್ಜಾತಂ ಸವ್ಯೇಕ್ಷಣಂ ಹರೇಃ। ಆಲಂಬ
6. ನಂ ಚಕೋರಾಣಾಮಮರಾಯುಷ್ಕರಮ್ಮಹಃ। ಪೌತ್ರಸ್ತಸ್ಯ ಪುರೂರವಾ ಬುಧಸುತಸ್ತಸ್ಯಾಯು
7. ರಸ್ಯಾತ್ಮಜಸ್ಸಂಜಜ್ಞೇ ನಹುಷೋ ಯಯಾತಿರಭವತ್ತಸ್ಮಾಚ್ಚ ಪೂರುಸ್ತತಃ। ತದ್ವಂಶೇ
8. ಭರತೋ ಬಭೂವ ನೃಪತಿಸ್ತಂತತೋಸ್ಯಂತನುಸ್ತಸ್ತರ್ಯೋವಿಜಯೋಭಿಮನ್ಯುರುದ
9. ಭೂತಸ್ಮಾತ್ಪರಿಕ್ಷತ್ತತಃ। ನಂದಸ್ತಸ್ಯಾಷ್ಟಮೋಭೂತ್ಸಮಜನಿ ನವಮಸ್ತಸ್ಯ
10. ರಾಜ್ಞಶ್ಚಳಿಕ್ಕಕ್ಷ್ಮಾಪಸ್ತಸ್ಸಪ್ತಮಶ್ರೀಪತಿರುಚಿರಭವದ್ರಾಜಪೂರ್ವೋ ನರೇ
11. ಂದ್ರಃ। ತಸ್ಯಾಸೀದ್ವಿಜ್ಜಳೇಂದ್ರೋ ದಶಮಇಹನೃಪೋ ವೀರಹೆಮ್ಮೊಲರಾಯೇಸ್ತಾತ್ತ್ರೀ
12. ಯಿಕೋ ಮುರಾರೌ ಕೃತನತಿರುದಭೂತ್ತಸ್ಯ ಮಾಯಾಪುರೀಷಃ। ತತ್ತುರ್ಯ್ಯಾಜನಿತಾ
13. ತಪಿನ್ನಮಮಹೀಪಾಲೋ ನಿಜಾಲೋಕನತ್ರಸ್ತಾಮಿತ್ರಗಣಸ್ತತೋಜನಿ ಹರಂ ದು
14. ರ್ಗಾಣಿ ಸಪ್ತಾಹಿತಾತ್। ಅಹ್ನೈಕೇನ ಸಸೋಮೀದೆವನೃಪತಿಸ್ತಸ್ಯೈವ[ಜಜ್ಞೇ]ಸುತೋ ವೀರೋ ರಾ
15. ಘವದೇವರಾಡಿತಿ ತತಶ್ರೀಪಿನ್ನಮೋಭೂನ್ನೃಪಃ। ಆರವೀಟಿನಗರೀ ವಿಭೋರಭೂದ
16. ಸ್ಯ ಬುಕ್ಕಧರಣೀಪತಿಸ್ಸುತಃ। ಯೇನ ಸಾಲ್ವನೃಸಿಂಹರಾಜ್ಯಮಪ್ಯೇಧಮಾನಮಹ
17. ಸಾ ಸ್ಥಿರೀಕೃತಃ। ಸ್ವಃಕಾಮಿನೀ ಸ್ವತನುಕಾಂ[ತಿ]ಭಿರಾಕ್ಷಿಪಂತೀಂ ಬುಕ್ಕಾವನೀಪ ತಿ
18. ಲಕೋ ಬುಧಕಲ್ಪಶಾಖೀ ಕಲ್ಯಾಣಿನೀಂ ಕಮಲನಾಭ ಇವಾಬ್ಧಿಕನ್ಯಾಂ ಬಲ್ಲಾಂಬಿಕಾ
19. ಮುದವಹದ್ಬಹುಮಾನಶೀಲಾಂ। ಸುತೇವ ಕಲಶಾಂಬುಧೇಸ್ಸುರಭಿಲಾಶುಗಂ ಮಾಧವಾತ್ಮ
20. ಮಾರಮಿವ ಶಂಕರಾತ್ಕಮಹೀಭೃತಕನ್ಯಕಾಜಯಂತಮಮರಪ್ರಭೋರಪಿ ಶಚೀ
21. ವ ಬುಕ್ಕಾಧಿಪಾಶ್ಚೃತಂ ಜಗತ ಬಲ್ಲಮಾಲಭತ ರಾಮರಾಜಂ ಸುತಂ। ಸಹಸ್ರೈಸ್ಸಪ್ತತ್ಯಾ ಸ
22. ಹಿತಮಪಿಯಸ್ಸಿಂಧುಜನುಷಾಂ ಸಪಾದಸ್ಯಾನೀಕಂ ನಮಿತಭುಜಶೌರ್ಯೇಣ ಮಹತಾ
23. ವಿಜಿತ್ಯಾ ದತ್ತೇಸ್ಮಾದವನಿಗಿರಿದುರ್ಗಂ ವಿಭುತಯಾ ವಿಧೂತೇಂದ್ರಃ ಕಾಸಪ್ಪಡೆಯಮಪಿ
24. ವಿದ್ರಾವ್ಯಸಹಸಾ। ಕಂದನವಲಿದುರ್ಗಮುರುಕಂದಲದಭ್ಯುದಯೋ ಬಾಹುಬಲೇನಯೋ ಬಹು
25. ತರೇಣವಿಜಿತ್ಯಹರೇಃ। ಸಂನಿಹಿತಸ್ಯ ತತ್ರ ಚರಣಾಂಬುಷು ಭಕ್ತತಯಾಜ್ಞಾತಿಭಿರ
26. ರ್ಪಿತಂ ಸುಧಯತಿಸ್ಮ ನಿಷ್ಕೇವ್ಯಪಿಶಂ। ಶ್ರೀರಾಮರಾಜಕ್ಷಿತಿಪಸ್ಯ ತಸ್ಯ ಚಿಂತಾ
27. ಮಣೇರರ್ಧಿಕದಂಬಕಾನಾಂ। ಲಕ್ಷ್ಮೀರಿವಾಂಭೋರುಹ ಲೋಚನಸ್ಯ ಲಕ್ಕಾಂಬಿಕಾಮುಷ್ಯ

II-A—

28. ಮಹಿಷ್ಯಲಾಸೀತ್। ತಸ್ಯಾಧಿಕೈಸ್ಸಮಭವತ್ತನಯಸ್ತಪೋಭಿ
29. ಶ್ರೀರಂಗರಾಜನೃಪತಿಶ್ಶಿವಂಶದೀಪಃ। ಆಸನ್ನಮುಲ್ಲಸತಿ ಧಾಮನಿ

30. ಯಸ್ಯ ಚತ್ರನ್ನೀತ್ರಾಣಿ ವೈರಿ ಸುದೃಶಂಚ ನಿರಂಜನಾನಿ ಗಾವೇಶ್ವಾಸಕುಂತತ
31. ನಗರಿಮಭುಜಹಾಬತ[.]ವಿವಸ್ಥತ್ಪ್ರಮ್ಲಾನಾನಾವಿ[.]ಪುರಲಲನಾ ಮಂದಹಾ
32. ಸೇಂದುಭಾಸಾ। ಪಾದಾಶ್ಲೀಪದತಾವಲನಿವಹರಜಹಪೂರಿತಾಷಾಯಶುದ್ವಿಷ್ಟಂತಾ
33. ಯೋಧನಕಸ್ತಿದಶಪರಿಭಷ್ಟೈಷ್ವರ್ಯಧುರ್ಯಯಸ್ಮೈ। ಸತೀಂತಿರುಮಲಾಂಬಿಕಾಂ
34. ಚರಿತಲೀಲಯಾರುಂಧತೀಂ ಪ್ರಥಾಮಪಿ ತಿತಿಕ್ಷಯಾವನುಮತೀಯಶೋರುಂಧತೀಂ
35. ಹಿಮಾಂಶುರಿವರೋಹಿಣೀಂ ಹೃದಯಹಾರಿಣೀಂ ಸದ್ಗುಣೈರಮೋದತನಧರ್ಮಿಣೀ
36. ಮಯಮವಾಪ್ಯವೀರಾಗ್ರಣೀಃ। ರಚಿತನಯವಿಚಾರಂ ರಾಮರಾಜಂ ಚ ಧೀರಂ ವ
37. ರತಿರುಮಲರಾಯಂ ವೆಂಕಟಾದ್ರಿಕ್ಷಿತೀಶಂ। ಅಜನಯತಸಪತಾನಾನುಪೂರ್ವ್ಯಕು
38. ಮಾರಾನಿಹತಿರುಮಲದೇವ್ಯಾಮೇವರಾಜಾಮಹೋಜಾಃ। ಸಕಲಭುವನಕಂಟಕಾನ
39. ರಾತೀನ್ಸಮಿತಿನಿಹತ್ಯಸರಾಮರಾಜವೀರಃ। ಭರತಮನುಭಗೀರಥಾದಿರಾಜ
40. ಪ್ರಥಿತಯಶಾಃ ಪ್ರಶಶಾಸಚಕ್ರಮುರ್ವ್ಯಾಃ। ವಿತರಣಪರಿಪಾಟೀಂ ಯಸ್ಯ ವಿದ್ಯಾಧು
41. ರೀಣಾನ್ನಖರಮುಖರವೀಣಾನಾದಗೀತಾನಿಶಮ್ಯ। ಅನುಕಲಮಯಮಾವಾಲಾಂಬುಬಿಂ
42. ಬಾಪದೇಶಾದಮರನಗರಶಾಖೀ ಲಜ್ಜಯಾಮಜ್ಜತೀವ। ವ್ಯರಾಜತಶ್ರೀವರವೆಂಕ
43. ಟಾದ್ರಿರಾಜಃ ಕ್ಷಿತೌಲಕ್ಷ್ಮಣಚಾರುಮೂರ್ತಿಃ। ಜ್ಯಾಘೋಷ ದೂರೀಕೃತ ಮೇಘನಾದಃ। ಕುರ್ವ
44. ನ್ಸಮಿತ್ರಾಶಯಹರ್ಷಘೋಷಂ। ತ್ರಿಪುಶ್ರೀರಂಗಕ್ಷ್ಮಾಪರಿಭೃಡಕುಮಾರೇಷ್ವಧಿರ
45. ಣಂ ವಿಜಿತ್ಯಾರಿಕ್ಷ್ಮಾಪಾಂಸ್ತಿರುಮಲಮಹಾರಾಯನೃಪತಿಃ। ಮಹೋಜಾಸ್ತಾಮ್ರಾಜ್ಯೇ ಸ
46. ಮಿತಿ ಅಭಿಷಿಕ್ತೋ ನಿರುಪಮೇ ಪ್ರಶಾಸ್ಯುರ್ವೀಂ ಸರ್ವಾಮಪಿ ತಿಸೃಷುಮಾರ್ತ್ತಿಷ್ವಿವ ಹರಿಃ
47. ಯಸ್ಯ ಯಶಸ್ವಿನಾಮಗ್ರಸರಸ್ಯ ಯಸ್ಯಪಟ್ಟಾಭಿಶೇಕೇಸತಿ ಪಾರ್ಥಿವೇಂದ್ರಾಃ।ದಾನಾಂಬು ಪೂರೈ
48. ರಭಿಷಿಚ್ಯಮಾನಾ ದೇವೀಪದಂ ಭೂಮಿರಿಯಂ ದಧಾತಿ। ಯಸ್ಯಾತಿಪ್ರೌಢಿಭಾಜ
49. ಸ್ಸವಿತರಿ ವಿಮತಧ್ವಾಂತಭೇದಿನ್ಯುದೀತಂ। ಕೀರ್ತಿಕ್ಷೀರಾರ್ಣವಾಂತಸ್ಫುಟತರವಿ
50. ಕಸತ್ಪುಂಡರೀಕೋಪಮಸ್ಯ। ಶ್ವೇತಚ್ಛತ್ರಸ್ಯ ಮಧ್ಯೇ ಕನಕಕಲಶಿಕಾಭಾಸತೇ ಕರ್ಣಿಕಾ
51. ಭಾ। ತಸ್ಯೋಪಾಂತೇ ಮರಾಲದ್ವಯಮಿವ ವಿಚಲಚ್ಚಾಮರದ್ವಂದ್ವಮಾಸ್ತೇ ಪೌಲೋಮಾ
52. ವಸುರಾಣಾಂಪತ್ಯುಶ್ಚಂದ್ರಸ್ಯರೋಹಿಣೀವಶುಭಾ। ಶ್ರೀರಿವ ಜಯತಿ ಮುರಾರೇಶ್ಚ
53. ನ್ನಮದೇವೀಸಧರ್ಮಿಣೀಯಸ್ಯ। ಅವಿನೀತಜಾತಪರಿಭೂತಿಜಾತಾಪರಿಭೂತ
54. ವಾರಿಧೇರವನೀಂ ಬಲೇನಮಹತಾ[. . . .]ಸಮುದ್ಧರನ್। ಶರಣೀಭವನ್ವಿನಯಿ

II-B—

55. ನಾಂ ಸಮಂಜಸಂ ಧರಣೀವರಾಹಬಿರುದಂ ಬಿಭರ್ತಿಯಃ। ಸ್ವೈರಂ
56. ಸಂಭೃತಕಂಟಕೋತ್ಥಸುಕೃತೋತ್ಕೃಷ್ಟಂವಿಧಾಯಾಖಿಲಕ್ಷ್ಮಾ ಕೇದಾರಮುದಾರ
57. ದಾನಸಲಿಲಾಸಾರೈಸ್ಸಮಾಪಾರ್ಯಚ। ಸಂವರ್ಧ್ಯಾನಘಕೀರ್ತಿಸಸ್ಯನಿವಹಂ ತ
58. ತ್ಪಾಲಿಕಾಂ ವಿಕ್ರಮಶ್ರೀಕಾಂತಾಂ ಭುಜಕಾಯಮಾನಶಿಖರೇ ಧತ್ತೇಹಿಯಸ್ತೇಜಸಾ।
59. ದಿವ್ಯಾಃ ಕನ್ಯಾರಿಪುಭ್ಯೋದಿಶತಿವನಭುವಂತಂ ನಿವಾಸಂ ವಿಧತ್ತೇತದ್ಧಾರಾ
60. ಸ್ತೈಸ್ತಟಾಕಾನ್ ಸೃಜತಿಜನಪತೇಸಾಧ್ವಸಂತತ್ಕುಲೇಷು ತದಾಬ್ಧಿಯೈಃ ಕೀರ್ತಿಕಾವ್ಯಂ
61. ಪ್ರಥಯತಿನಿಧಧಾತ್ಯದ್ಭುತಂ ತದ್ಭಟೌಘೇ ತಲ್ಲಕ್ಷ್ಮೀಧಾಮಚಸ್ವಂಕಲಯತಿನಿ
62. ಯತಂ ಧರ್ಮತೋಯಸ್ಯಬಾಣಃ। ಅಶ್ರಾಂತವಿಶ್ರಾಣನಕೀರ್ತಯಸ್ಯಸುರದ್ರುಮಾಯಸ್ಯ
63. ಲಬ್ಧುಕಾಮಾಃ। ತಚೇತಪಸ್ಯಂತಿ ವಿಯತ್ತಟಿನ್ಯಾಃ ಪ್ರವಾಳಕಾಷಾಯಪಟಾಜಟಾಪ್ತಾಃ। ಕಾಂ
64. ಚೀಶ್ರೀರಂಗಶೇಷಾಚಲಕನಕಸಭಾಪೌಬಲಾದ್ರೀಶಮುಖ್ಯೇಷ್ವಾವೃತ್ಯಾವೃತ್ಯಸ
65. ರ್ವೇಷ್ವತನುತವಿಧಿವದ್ಭೂಯಸೇಶ್ರೇಯಸೇಯಃ। ದೇವಸ್ಥಾನೇಷು ತೀರ್ಥೇಷ್ವಪಿ ಕ
66. ನಕತುಲಾಪೂರುಷಾದೀನಿ ನಾನಾದಾನಾನ್ಯೇವೋಪದಾನ್ಯೈರಪಿಸಮಮಖಿಲ್ಯೈರಾ
67. ಗಮೋಕ್ತಾನಿತಾನಿ। ಯಸ್ಮಿನ್ನಹೀಮಂಗದನಿರ್ವಿಶೇಷಂ ಯಶೋಧನೇಬಿಭೃತಿಬಾ
68. ಹುಗಾಂಡೇ। ಅಹೀಶ್ವರೋಗೋಪುರಧಾರಿವೇಷಮಾಢೌಕತೆಭೂಭರಕ್ರಿಯಾಯಾಂ। ಯಸ್ಮಿ
69. ನ್ಶಾಸತ್ಯೇಕವೀರೇಧರಿತ್ರೀಮೇಣಾಕ್ಷೀಣಾವಪೇಕಾರ್ಶ್ಯಂವಿಲಗ್ನೇ। ಕೌಟಿಲ್ಯಂ ತತ್ಕುಂ
70. ತಲೇ ಕರ್ಕಶತ್ವಂತದ್ವಕ್ಷೋಜೇ ಚಾಪಲಂತತ್ಕಟಾಕ್ಷೇ। ವಾರಾಶಿಗಾಂಭೀರ್ಯವಿಶೇಷಧುರ್ಯೇ
71. ಶೌಚರಾಶಿದುರ್ಗೈಕವಿಭಾವವರ್ಯಃ। ಪರಾಪ್ತ್ಯದಿಗ್ಭಾಗಮನಃಪ್ರಕಾಮಭಯಂಕರಶ್ಯಾ

72. ರ್ಧರಾಂತರಂಗಃ । ಹತರಿಪುರನಿಮೇಷಾನೇಕಹೋಯೂಚಕಾನಾಂ ಹೊಸಬಿರು
73. ದರಗಂಡೋ ರಾಯರಾಹುತ್ತ ಮಿಂಡಃ । ಮಹಿತಚರಿತಧನ್ಯೋ ಮನ್ನಿಯಾನ್ನಾಮುರಾಧಿಪ್ರಕ
74. ಟಿತಬಿರುದಶ್ರೀಃಪಾಟಿತಾರಾತಿಲೋಕಃ । ಉಭಯದಳಪಿತಾಮಹೋ
75. ನತಾಮಭಯಪದಾರ್ಪಣತತ್ಪರೋ ರಿಪೂಣಾಂ । ಅಯಮವಹಲುರಾಯರಾಹು
76. ಮಾನಮರ್ದ್ದೀತ್ಯಖಿಲಜನೈರವಿಧೀಯಮಾನಧಾಮಾ । ತಾಂಡವಿತೋದಯೋ ಬಿರುದಮಂ
77. ನಿಯರಗಂಡತಯೋದ್ದಂಡಬಲೋತ್ಕಲೇಂದ್ರಜಯಪಂಡಿತವೀರಯುತಃ । ಚಂಡಿ
78. ಮಶಾಲಿಬಾಹುಬಲದಂಡಿತವೈರಿಗಣೋ ಗಂಡರಗೂಳಿಮನ್ಯರಪುಲಿಮಾನ್ಯಮಹಾ
79. ಬಿರುದಃ । ಸಾರವೀರರಮಯಾಸಮುಲ್ಲಸನ್ನಾರವೀತಿಪುರಹಾರನಾಯಕಃ
80. ಕುಂಡಲೀಶ್ವರಮಹಾಭುಜಂಮಂಡಲೀಶ್ವರಧರಣೀವರಾಹತಾಂ । ಅಂತ್ಯೆಂಬವ

III-A—

81. ರಗಂಡಾಂಕಃ ಸಿಂಧ್ವಂತಕ್ಷಿತಿರಕ್ಷಣಃ ವೆಂಗ್ಯತ್ರಿಭುವನೀಮಲ್ಲಸಂ
82. ಖ್ಯಕ್ಷಿತಿಕಳಾರ್ಜುನಃ । ಉರಿಗೋಲಸುರತ್ರಾಣೋಹರಿಗೋಚರಮಾನಸಃ ।
83. ರಾಜ್ಞಾಂವಂಶೇರಣಮುಖರಾಮಭದ್ರ ಇತಿಶ್ರುತಃ । ವರ್ಣಿತಬಿರುದೋನಾನಾವರ್ಣ
84. ಶ್ರೀವಂಡಲೀಕಗಂಡಸ್ಯ । ಆತ್ರೇಯಗೋತ್ರಜಾನಾಮಗ್ರಸರೋಭೂಭುಜಾಮುದಾರಯ
85. ಶಾಃಇತಿಬಿರುದತುರಗಥಟೋಮತಿಗುರುರಾರಟ್ಟಮಗಧಮಾನ್ಯಪದಃ । ಶ
86. ಲ್ಯಾಭನೀತಿಶಾಲೀ ಕಲ್ಯಾಣಪುರಾಧಿಪಃ ಕಲಾಚತುರಃ । ಚಾಲಿಕ್ಯಚಕ್ರವ
87. ರ್ತ್ತಿಮಾಣಿಕ್ಯಮಹಾಕಿರೀಟಮಹನೀಯಃ । ಐಬಿರುದರಾಯರಾಹುತವೇಶ್ಯೈಕಭು
88. ಜಂಗಬಿರುದರಮಣೀಯಃ । ಕೂಲಂಕಷಕೋನರಾತಿಕೋಟಲಕೌಂಗಜಯಬಿರುದ
89. ಧರಿತಶ್ರೀ । ರಮ್ಯತರಕೀರ್ತ್ತಿರೊಡ್ಡಿಯರಾಯದಶಾಪಟ್ಟಬಿರುದಘೋಷೇಣ
90. ಓಷಧಿಪತ್ಯುಪಮಾಯಿತಗಂಡಸ್ತೋಷಣರೂಪಜಿತಾಸಮಕಾಂಡಃ ಭಾಷೆಗೆ
91. ತಪ್ಪುವರಾಯರಗಂಡಃ ಪೋಷಣನಿರ್ಭರಭೂನವಖಂಡಃ । ರಾಜಾಧಿರಾಜಸ್ತೋಜ
92. ಸ್ವೀಶ್ರೀಶ್ರೀರಾಜಪರಮೇಶ್ವರಃ । ಮೂರುರಾಯರಗಂಡಾಂಕೋ ಮೇರುಲಂಘಿಯಶೋಭರಃ
93. ಪರದಾರೇಷುವಿಮುಖಃ ಪರರಾಯಭಯಂಕರಃ । ಶಿಷ್ಟಸಂರಕ್ಷಣಪರೋ ದುಷ್ಟಶಾರ್ದೂಲ
94. ಮರ್ದ್ದನಃ । ಹಿಂದುರಾಯಸುರತ್ರಾಣೋ ಸಿಂಧುರಾಜಗಭೀರಧಿಃ । ಅರೀಭಗಂಡಭೇರುಂಡೋ
95. ಹರಿಭಕ್ತಿಸುಧಾನಿಧಿಃ । ಇತ್ಯಾನಿತ್ಯಮಭಿಷ್ಟುತಃ । ಜಯಜೀವೇತಿವಾದಿನ್ಯಜ
96. ನಿತಾಂಜಲಿಬದ್ಧಯಾ । ಕಾಂಭೋಜಭೋಜಕಾಲಿಂಗಕರಹಾಟಾದಿಪಾರ್ಥಿವೈಃ । ಪ್ರತೀಹಾ
97. ರಪದಂಪ್ರಾಪ್ತೈಃ ಪ್ರಸ್ತುತಸ್ತುತಿಘೋಷಣಃ । ಪರಿಷ್ಕರ್ವನ್ನರ್ನಾಟಕ ಕನಕಸಿಂಹಾಸ
98. ನಮಸೌ ಮಹಾಮೇರುಂಕಲ್ಪದ್ರುಮಯಿವಬುಧಾನಂದನನಿಧಿಃ । ಮಹೀಂಸರ್ವಾಂಶಾಸ
99. ತ್ತಿರುಮಲಮಹಾರಾಯನೃಪತಿರ್ಮಹೋಜಾಸ್ಸಾಮ್ರಾಜ್ಯೇಮಹಿತಭುಜತೇಜಾವಿಜ
100. ಯತೇ । ಮಾಂಧಾತಾಮಹಿತೇಸ್ಸವಕ್ಷಸಿಮಹಾಬಾಹ್ವೋಶ್ಚರುಕ್ಮಾಂಗದೋರಾಮಶ್ಚಾ
101. ರುಕೃತೇಪೃಥುರಪಿಸ್ಕಂಧೇಮುಖೇಲಕ್ಷ್ಮಣಃ । ಚತ್ತೇಹರ್ಷವಿದಾಂ[. .]ವಾನವ
102. ಯಮೈರೇವಾದಿವಸ್ಮಾನತಾಂಖ್ಯಾತಿಯಾತಿಮಹಾಭುಜಸ್ತಿರುಮಲಶ್ರೀದೇವ
103. ರಾಯಪ್ರಭುಃ । ಶ್ರೀಶಕಾಬ್ದೇಗುಣನಿಧಿವೇದೇಂದುಗಣಿತೇಕ್ರಮಾತ್ಪ್ರಜೋತ್ಪತ್ಯಾಹ್ವ
104. ಯೇವರ್ಷೇಮಾಸೇಕಾರ್ತ್ತಿಕನಾಮಕೇ । ಪಕ್ಷೇವಳಕ್ಷೇಚೋತ್ಥಾನದ್ವಾದಶ್ಯಾಂಸೋಮ್ಯವಾ
105. ಸರೇ । ಶ್ರೀರಾಮಚಂದ್ರದೇವಸ್ಯಸನ್ನಿಧೌಶ್ರೇಯಸಾಂನಿಧೌ । ನಾನಾಶಾಸ್ತ್ರಾಭಿಧಾ
106. ಗೋತ್ಪನ್ನಾತ್ರೇಭ್ಯಶ್ಶಾಸ್ತ್ರವಿತ್ತಯೇ । ವಿಖ್ಯಾತೇಭ್ಯೋ ದ್ವಿಜಾತಿಭ್ಯೋ ವೇದವಿದ್ಭ್ಯೋ
107. ವಿಶೇಷತಃ । ಪೆನುಗೊಂಡಮಹಾರಾಜ್ಯೇ ಪ್ರಾಜ್ಯೇ ತಿಪ್ಪೂರುಸೀಮನೀ ಮಹ

III-B—

108. ತ್ತರೇಹುರ್ಗುಡಿಯನಾಡೌ ಖ್ಯಾತಿಮುಪಾಶ್ರಿತಂ । ಪ್ರಾಚೀಂಗಂಡರಗುರ್ದಾಖ್ಯಪು
109. ರಾದಾಶಾಮುಪಾಶ್ರಿತಂ । ಆಶಾಂತೋರಲಕಲ್ಲಾದ್ರೆರಾಗ್ನೇಯಾಂಸಮುಪ–ಷಂಗ್ರಾಮಾ
110. ದ್ಬುಕ್ಕಸಮುದ್ರಾಖ್ಯಾದ್ದಕ್ಷಿಣಸ್ಯಾಂದಿಶಿಸ್ಥಿತಂ । ಹರಿತಂಗಂಠಕತಟಾಕಾ
111. ನ್ನೈರೃತಾಂಶ್ರಿತಂ । ಖ್ಯಾತಾಯಾದ್ಬುಲಕಲ್ಯಾಯಾಃ ಪಶ್ಚಿಮಸ್ಯಾಂದಿಶಿಸ್ಥಿತಂ ।
112. ಗುಂಜಾವನೀಧರಾತ್ತಸ್ಮಾದ್ವಾಯವೀಂದಿಶಮಾಶ್ರಿತಂ । ಖ್ಯಾತಾದೇಕಾಶಿಪುರಾ

113. ಉತ್ತರಸ್ಯಾಂದಿಶಿಸ್ಥಿತಂ। ಗ್ರಾಮೋತ್ತಮೋ ಮುದಿಯನಕಲ್ಲು ಗುಂಜಭಿಧಾವತಾಂ
114. ಐಶಾನೀಂದಿಶಮಾಶ್ರಿತ್ಯ ವರ್ತ್ತಮಾನಮನುತ್ತಮಂ। ಶ್ರೀಮಭ್ಯೈರಸಮುದ್ರೇತಿ ಪ್ರತಿ
115. ನಾಮ ಸಮನ್ವಿತಂ। ಅರ್ಲುಮಲ್ಲಿಗೆನಾಮಾನಾಂ ಗ್ರಾಮಂ ತಸ್ಯೋಪಶೋಭಿತಂ। ಸರ್ವಮೂನ್ಯಂ
116. ಚತುಸ್ಸೀಮಾ ಸಂಯುತಂ ಚ ಸಮಂತತಃ। ನಿಧಿನಿಕ್ಷೇಪಪಾಷಾಣಸಿದ್ಧಸಾಧ್ಯಜಲಾನ್ವಿತಂ। ಆ
117. ಕ್ಷಿಣ್ಯಾಗಾಮಿನಂಯುತಾಂಗಣಭೋಗ್ಯಸಭೂರುಹಂ। ವಾಪೀಕೂಪತಟಾಕೈಶ್ಚ ಕಚ್ಛಾರಾಮೈಶ್ಚ ಸಂ
118. ಯುತಂ। ಪುತ್ರಪೌತ್ರಾದಿಭಿರ್ಭೋಗ್ಯಂ ಕ್ರಮಾದಾಚಂದ್ರತಾರಕಂ। ದಾನಾಧಮನವಿಕ್ರೀತಿಯೋಗ್ಯಂ ವಿ
119. ನಿಮಯೋಜಿತಂ। ಸರ್ವಧರ್ಮರಹಸ್ಯಾರ್ಥಸಾರವಿಜ್ಞಾನಶಾಲಿನಾ। ದುರ್ಮದಾರಿಮಹೀಪಾ
120. ಲಮರ್ಮಭೇದನಜಾಗ್ರತಾ। ನಳನಾಭಾಗನಹುಷನಲಕೂಬರ್ತ್ತತೇಜಸಾ। ನರಲೋಕನರಾ
121. ತಾರನಾಕನಾಯಕಶಾಖಿನಾ। ಪ್ರಭುನಾವತಿನಾದುಶ್ರೀನಾತ್ಮರಂಗೀಭವದ್ರಶಾ। ಮೇ
122. ಲಬ್ಯೈರಗ[.]ಅಬ್ಧಿಕಲಾನಾಥೇನ ಧೀಮತಾ। ಕಾರೇಹಳ್ಳಿನಿವಾಸೇನ ಬೈರೇಗೌ
123. ಡಮಹೀಭೃತಾ। ವಿಖ್ಯಾತಪುಣ್ಯಶೀಲೇನ ವಿಜ್ಞಪ್ತನ್ಯಯದಾಸ್ತಿನಾ। ಕಾಶ್ಯಪಾನ್ವಯ
124. ಪೇತಸ್ಯ ಕಾಶ್ಯಪೀಕಲ್ಪಶಾಖಿನಃ। ಸಿಂಧುರಾಜಗಭೀರೇಣ ಸಿಂಧುಗೋವಿಂದಮ
125. ನ್ತಿನಃ ಯವನಾಂಕನಭೀಮಸ್ಯ ಯವನಾಂಗನಿಷೂದಿನಃ। ಮಣಿನಾಗಪುರಾಧೀಶ ಮ
126. ಹಾಬಿರುದಶೋಭಿನಃ। ಷಡಪ್ಪಭೈಯ್ಯಪಕಾಷ್ಮಪ ತಪಃಪರಿಣತಾತ್ಮನಾ। ಕೃಷ್ಣಪ
127. ಕ್ಷ್ಮಾಣಿಪಾಲನ್ಯಕೃಷ್ಣಪಾದಾಂಬುಜಾಲಿನಃ। ವಿಖ್ಯಾತಪುತ್ಥಿ ಧನ್ಯ ಶಾಲಸ್ಯೆ ವಿ
128. ಜ್ಞಪ್ತಿಮನುಪಾಲಯನ್। ಪರೀತಃ ಪ್ರಯತ್ನೈನ್ನಿರ್ಗ್ಗೃಃ ಪುರೋಹಿತ ಪುರೋಗಮ್ಯೈಃ ವಿವಿ
129. ಧೈಃವಿಬುಧೇಶ್ವರ್ಯಾತಪಥಿಕೈರ್ಗಿರಾ। ಮಹಾರಾಜಸ್ತಿರುಮಲಮಹಾ
130. ರಾಯೋ ಮನಸ್ವಿನಾಂ। ಸಹಿರಣ್ಯಪಯೋಧಾರಾಪೂರ್ವಕಂ ದತ್ತವಾನ್ಮದಾ। ಅಶೀ
131. ಶಮಷ್ಟಚತ್ವಾರಿಂತ ದ್ವೃತ್ತಿಗಣನಾನ್ವಿತೇ। ವೃತ್ತಿಮಂತೋವಿಲಿಖ್ಯಂತೇ ವಿ

IV-A—

132. ಪ್ರಾ ವೇದಾಂತ ಪಾರಗಾಃ। ಕಾಶ್ಯಪಾನ್ವಯಸಂಭೂತೋ ಆಪ್ಪಲೋಪಾಧ್ಯಾ
133. ಯಂದನಃ। ಬಹ್ವೃಚೋಬಸವಭಟ್ಟೋವೃತ್ತಿಮೇಕಾಮಿಹಾಶ್ನುತೇ। ವಿಶ್ವಾಮಿ
134. ತ್ರಾನ್ವಯೋಲೋಕಾಕುಂಜ್ಞಾಯಂ ತಿರುಮಲಾತ್ಮಜಃ ಆಯ್ಯಭಟ್ಟೋಪಿಲಕ್ಷ್ಮೀವಾ
135. ನೇಕಾಂವೃತ್ತಿಮಿಹಾಶ್ನುತೇ। ಕಾಶ್ಯಪಾನ್ವಯಜಃ ಶುಕ್ಲಯಜುಷನ್ಸೂರಿಭಟ್ಟಜಃ
136. ಶ್ರೀವೆಂಕಟಾದ್ರಿಭಟ್ಟೋಪಿವೃತ್ತಿಮೇಕಾಮಿಹಾಶ್ನುತೆ ಪ್ರಖ್ಯಾತೋಭಲಯೋಸ್ಸು
137. ತೋವಶಿಷ್ಟಾನ್ವಯಸಂಭವಃ। ತಿಂಮಾಜೋಶ್ಚಸ್ಸುಧೀಶ್ರೀಮಾನ್ಬಹ್ವೃಚೋತ್ರೈಕವೃತ್ತಿ
138. ಮಾನ್। ವಿಶ್ವನಾಥನ್ಯಸತ್ಪುತ್ರಃಕಾಶ್ಯಪಾನ್ವಯಸಂಭವಃಸದಾಶಿವೋಯಜುಶ್ಶಾ
139. ಖೀವೃತ್ತಿದ್ವಯಮಿಹಾಶ್ನುತೆ। ಖ್ಯಾತನೈಷಧಸಂನಾರಸಿಂಹ್ಯಭಟ್ಟನ್ಯನಂದನಃ
140. ಶ್ರೀವತ್ಸಾನ್ವಯಜೋವೃತ್ತಿಮೇಕಾಮಭ್ಯೇತಿಯಾಜುಷಃ। ಬಹ್ವೃಚೋಧಾಲಿಭಟ್ಟೇಂದ್ರ
141. ಸೂರಿಭಟ್ಟಾತ್ಮಜಸ್ಸುಧೀಃ। ವಶಿಷ್ಟಗೋತ್ರಜೋರಾಮಭಟ್ಟೋಪ್ಯತ್ರೈಕವೃತ್ತಿಮಾನ್।
142. ಯಾಜುಷೋಬೊಂಮಕಲ್ಲಶ್ರೀನರಸಿಂಹ್ಯತೆನಾಭವಃ। ನರಸಿಂಹ್ಯೋಹರಿತಸಗೋತ್ರೋತ್ರೈಕೃ
143. ಕವೃತ್ತಿಮಾನ್। ಭಾರದ್ವಾಜಾನ್ವಯೋದ್ಭೂತಸೋಮಯಾಜ್ಯಭಟ್ಟಾತ್ಮಜಃ। ಶ್ರವೆಂಕಟಾದ್ರಿ
144. ಭಟ್ಟೋತ್ರಯಾಜುಷೈಕವೃತ್ತಿಕಃ। ಪುತ್ರೋದೇವರಭಟ್ಟಸ್ಯ ಭರದ್ವಾಜಾನ್ವಯೋದ್ಭವಃ। ಬಹ್ವೃಚ
ಶ್ರೀವಾರ
145. ಣಾಶಿಶಂಕರೊತ್ರೈಕವೃತ್ತಿಮಾನ್।ಯಾಜುಷೋಮಲದಾನ್ವೆಯನಲತಿರ್ಮಲಭಟ್ಟಜಃ। ಭಾರದ್ವಾ
146. ಜಾನ್ವಯೋವೆಂಗಲಭಟ್ಟೋತ್ರೈಕವೃತ್ತಿಕಃ। ಕಾಶ್ಯಪಾನ್ವಯಸಂಭೂತೋ ಕೌಂಡಿಭಟ್ಟತನೂಭವಃ। ಬಹ್ವ
147. ಚಃಕೌಂಡಿಭಟ್ಟೋಯಮರ್ದ್ಧವೃತ್ತಿಮಿಹಾಶ್ನುತೇ। ಕೌಶಿಕಾನ್ವಯಸಂಭೂತೋ ಗೋಬ್ಬಾತ್ತಿರ್ಮಲ
ಭಟ್ಟಜಃ। ಬ
148. ಹ್ವೃಚಶ್ರೀನರಹರಿಭಟ್ಟೋಪ್ಯತ್ರೈಕವೃತ್ತಿಮಾನ್। ಭರದ್ವಾಜಾನ್ವಯೋದ್ಭೂತೋ ನರಸಿಂಹತನೂಭವಃ
149. ರಾಮಾಭಟ್ಟೋತ್ರೈಕವೃತ್ತಿಮಶ್ನುತೆ। ಶೌಕ್ಲಯಾಜುಷಃ ಭಾರದ್ವಾಜಾನ್ವಯೋಗೌರಿಪ್ರೀತಿಮಲ್ಲಯ
150. ನಂದನಃ ಏಕಾಂವೆಂಕಟಯೌವೃತ್ತಿಶುಶ್ನುತೇ ಯಾಜುಷಸ್ಸುಧೀಃ। ಆತ್ರೇಯಗೋತ್ರಜೋಯರ್ಗಿಗೌ

151. ಲ್ಲಕವಯಾತ್ಮಜಃ। ಹಂಪಾಭಟ್ಟೋಪ್ಯೇಕವೃತ್ತಿಮಶ್ನುತೇಯಾಜುಷಸ್ಸುಧೀಃ। ಗೌತಮಾನ್ವ
152. ಯಜಃಕೋದಿರಿಲಿಂಗಂಭಟ್ಟಾತ್ಮಸಂಭವಃ। ಅನ್ನಂಭಟ್ಟಸುಧೀರೇಕಾಂವೃತ್ತಿಮಭ್ಯೇತಿಯಾ
153. ಜುಷಃ। ಗೌತಮಾನ್ವಯಸಂಭೂತಾನ್ ಜಾತಶಿಂಗರಿದೀಕ್ಷಿತಾನ್ ಯಾಜುಷಶ್ಶ್ರಗಣ
154. ಪತಿದೀಕ್ಷಿತೋಪ್ಯೇಕವೃತ್ತಿಮಾನ್। ಸೂನುರೌಬಲಭಟ್ಟಸ್ಯ ಕೌಶಿಕಾನ್ವಯಸಂಭವಃ।
155. ಯಲ್ಲಂಭಟ್ಟಸುಧೀರೇಕಾಂವೃತ್ತಿಮಭ್ಯೇತಿಯಾಜುಷಃ। ಶ್ರೀವತ್ಸಾನ್ವಯಸಂಭೂತೋ
156. ವಲ್ಲಂಭಟ್ಟಸ್ಯನಂದನಃ। ನಾಗಂಭಟ್ಟಸ್ಸುಧೀರೇಕಾಂವೃತ್ತಿಮಭ್ಯೇತಿಯಾಜುಷಃ।ಶ್ರೀ
157. ವತ್ಸಗೋತ್ರೋಕ್ಷಣಬಯಬಿಚ್ಚರಸನಂದನಃ। ಬಹ್ವೃಚಶ್ರೀಶಿವಪುರಸೂರಪ್ಪಾತ್ರೈಕ

IV-B—

158. ವೃತ್ತಿಮಾನ್।ಕೌಶಿಕಾನ್ವಯಜೋಯೆಂಣೆಗುಂಟಯತಿರುಮಲಭಟ್ಟ
159. ಜಃ। ಚಂನಯೋಯಾಜುಷಶ್ಶ್ರೀಮಾನೇಕಾಂವೃತ್ತಿಮಿಹಾಶ್ನುತೇ । ಬಹ್ವೃಚೌಬಲಭ
160. ಟ್ಟೋತ್ರವಿಶ್ವಾಮಿತ್ರಾನ್ವಯೋದ್ಭವಃ। ಶ್ರೀವಟ್ಟಿಪಲ್ಲಿಗೋವಿಂದಭಟ್ಟಜೋಪ್ಯರ್ಧವೃತ್ತಿ
161. ಮಾನ್। ಭಾರದ್ವಾಜಾನ್ವಯೋಪೆನುಗೊಂಡಯಾಕಲಯಜ್ವಜಃ। ಯಾಜುಷಶ್ಶ್ರೀ ತಿರುಮ
162. ಲಭಟ್ಟೋಪ್ಯೆತ್ರೈಕವೃತ್ತಿಮಾನ್। ವೆಂಕಟಯ್ಯೋವಟ್ಟಿಪಲ್ಲಿಕೃಷ್ಣಧ್ವರಿತನೂಭವಃ। ಯಾ
163. ಜುಷಃ ಕಾಶ್ಯಪಕುಲೋದ್ಭೂತಸ್ಸಾರ್ಧೈಕವೃತ್ತಿಮಾನ್। ವೆಂಕಯ್ಯೋರಾಯದುರ್ಗನಾರಸಿಂಹ
164. ಶರೀರಜಃ। ಕಾಶ್ಯಪಾನ್ವಯಸಂಭೂತೋಯಾಜುಷೋತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್। ಪುತ್ರೋದೇವರಸ
165. ನ್ಯನರಸಿಂಹಸ್ಯಯಾಜುಷಃ। ತಿಮ್ಮಲಯ್ಯೋಹರಿತಸಗೊತ್ರೋಪ್ಯೆತ್ರೈಕವೃತ್ತಿಮಾನ್
166. ಪುತ್ರೋಮದ್ದೆಟಿಹಳ್ಳಿಶ್ರೀ ನರಸಿಂಹಸ್ಯಯಾಜುಷಃ। ಶ್ರೀಗಾರ್ಗ್ಯಶಾನ್ವಯವಿರೂಪಾಕ್ಷ–
167. ತ್ವರ್ಧವೃತ್ತಿಮಾನ್। ಕಾಶ್ಯಪಾನ್ವಯಜೋಬೈರಾಪುರಕೊಂಮಾರ್ಯನಂದನಃ। ಯಾಜುಷಃಪುತ್ತಿ
168. ಭಟ್ಟೋಯಮರ್ಧವೃತ್ತಿಮಿಹಾಶ್ನುತೇ। ಗುಂಡೇಹಳ್ಳಿತಿರುಮಲಭಟ್ಟಜಃ ಕಾಶ್ಯಪಾನ್ವಯಃ। ಖ್ಯಾ
169. ತೋಲಕ್ಷ್ಮಣಭಟ್ಟೋಯಂಯಾಜುಷೋತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್। ಕೋಲೂರಿಮೂಧವಖ್ಯಾತಶಂಕರಾ
ರ್ಯಾ
170. ತ್ಮಸಂಭವಃ। ಧರ್ಮಭಟ್ಟೋತ್ರೈಕವೃತ್ತಿಸಾಮಗಃ ಕಾಶ್ಯಪಾನ್ವಯಃ। ಶ್ರೀಮನ್ಮಾರೇಪಲ್ಲಿ
171. ಕೌಂಡಿಭಟ್ಟಜೋಯಾಜುಷುಸ್ಸುಧೀಃ। ಶ್ರೀವತ್ಸಾನ್ವಯಜಃ ಕೃಷ್ಣಭಟ್ಟೋಪ್ಯತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್
172. ಮಂತ್ರಮೂರ್ತ್ಯೌಬಲಸುತೋಮೌನಭಾರ್ಗವಶಾನ್ವಯಃ। ಶ್ರೀಮಾನೌಬಲಭಟ್ಟೋಯಂಬಹ್ವೃ
ಚೋಪ್ಯೆ
173. ಕವೃತ್ತಿಮಾನ್। ಯಾಜುಷಶ್ಶ್ರೀಸಾಧುಹಳ್ಳಿತಿಮ್ಮಾಪಂಡಿತನಂದನಃ। ಕಾಶ್ಯಪಾನ್ವಯಜ
174. ಮಲ್ಲಾಪಂಡಿತೋತ್ರೈಕವೃತ್ತಿಮಾನ್। ತನಯಸ್ತಿಪ್ಪರಾಜಸ್ಯ ಬೊಂಮರಾಜೋಮಹಾಮತಿಃ।
175. ಕೌಶಿಕಾನ್ವಯಶೌಕ್ಲಯಾಜುಷೋತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್। ಭಾರದ್ವಾಜಾನ್ವಯೋದ್ಭೂತೋಮದಿ
176. ಭಟ್ಟಸ್ಯನಂದನಃ। ಗಂಗಯಾಯಾಜುಷಶ್ಶ್ರೀಮಾನೈಕಾಂವೃತ್ತಿಮಿಹಾಶ್ನುತೇ। ಬಿಲ್ಲಾರಿಮೂರ್ತಿನಾ ಯ
177. ಸ್ಯಪುತ್ರಃ ಕೌಶಿಕಗೋತ್ರಜಃ । ಶ್ರೀಮಾನಪ್ಪರಸೋಧೀಮಾನ್ಯಾಜುಷೋತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್ ।
178. ನಂದಿಗಿರಿಯರಸೇಂದ್ರಸ್ಯಪುತ್ರೋಗೌತಮಗೋತ್ರಜಃ । ಯಾಜುಷಶ್ಶ್ರೀಲಿಂಗರಸೋಪ್ಯರ್ಧವೃ
179. ತ್ತಿಮಿಹಾಶ್ನುತೇ। ಕಾಶ್ಯಪಾನ್ವಯಸಂಭೂತಸೋಮನ್ನಾಗರನಾತ್ಮಜಃ। ಖ್ಯಾತೋನಾಗರಸೋತ್ರ
180. ಯಾಜುಷೋತ್ರಾರ್ಧವೃತ್ತಿಮಾನ್। ಪುತ್ರೋಬಿದುರುಕುಪ್ಪಯ್ಯತಿರುಮಲಯ್ಯನ್ಯಯಾಜುಷಃ। ಗೌತ
ಮಾ .
181. . . ನಾರ್ಧೈಕವೃತ್ತಿಸ್ತಿರುಮಲಾಗ್ರಣೀಃ। ಶ್ರೀಮದ್ಬಿದುರುಕುಪ್ಪೇಂದ್ರರಾಯಸಂತಿರುಮಲಾ
182. ತ್ಮಜಃ। ಯಾಜುಷೋಗೌತಮಕುಲೇವೆಂಕಟಯ್ಯೋದ್ವಿವೃತ್ತಿಮಾನ್। ಯಾಜುಷೋಬೊಲಗೂರು
183. ಸೋಮಾಭಟ್ಟಾತ್ಮಸಂಭವಃ। ಚೆಂನ್ನಂಭಟ್ಟೋಪ್ಯೈಕವೃತ್ತಿಕಾಶ್ಯಪಾನ್ವಯಜಸ್ಸುಧೀಃ।

V-A—

184. ಗಜರಾಮನಹಲ್ಲಿ . . . . ತನೂಭವಃ। ಆತ್ರೇಯಗೋತ್ರರ್ಗ
185. ಕ್ಕಾಖೀವೆಂಕಟಯ್ಯಾತ್ರದ್ವಿವೃತ್ತಿಮಾನ್। ನಂದನಃ ಕೃಷ್ಣಭಟ್ಟಸ್ಯಗೌತಮಾ
186. ನ್ವಯಸಂಭ [ವ] ಃ। ರಾಮಾಭಟ್ಟೋಯಜುಶ್ಶಾಖೀವೃತ್ತಿದ್ವಯಮಿಹಾಶ್ನುತೇ। ಆನೆಗುಂದಿವರಾ
187. ದಿತ್ಯಭಟ್ಟಜೋಯಾಜುಷಸ್ಸುಧೀಃ। ಭಾರದ್ವಾಜಾನ್ವಯೋದ್ಭೂತೋಮಾರುರಾಯೋದ್ವಿವೃತ್ತಿಕಃ।ಪು
ತ್ರೋನಂ

188. ಜನಭಟ್ಟಸ್ಯಭಾರದ್ವಾಜಾನ್ವಯಾಯಯಃ । ಏಕಾಂನಂಜನಭಟ್ಟೋತ್ರವೃತ್ತಿಮಾಪ್ನೋತಿಬಹ್ವೃಚಃ । ಭಾರ
189. ದ್ವಾಜಾನ್ವಯೋಬ್ಜೈರಸಮುದ್ರಾಧಿಪಶಿಂಗರೇ । ನಂದನೋಬಹ್ವೃಚಶ್ರೀನಿವಾಸೋಪ್ಯತ್ಯೆಕವೃತ್ತಿಮಾನ್
190. ಹರಿಮೂರ್ತೇಸ್ತದಿದಂ ತಿರುಮಲರಾಯಸ್ಯಗುರುತರಾಯನ್ಯಶಾಸ
191. ನಮತಿವಲಶಾಸನತರುಕರದಾನಸ್ಯಗುಣನಿದಾನಸ್ಯ । ತಿರುಮಲ
192. ರಾಯಸ್ಯಗಿರಾದ್ವಿರಕೀರ್ತೇಸ್ತಾಮ್ರಶಾಸನಶ್ಲೋಕಾನ್ ।ಕವಿಶಾಸನ
193 ಸ್ವಯಂಭೂಸ್ಸರಸಸಭಾಪತೇಸ್ಸೂನುಃ ।ಮನುನೀತಸ್ತಿರುಮಲಮಹಾರಾ
194. ಯಸ್ಯಶಾಸನಾತ್ ।ವೀರಯ್ಯಗಣಪಾಚಾರ್ಯೋವ್ಯಲಿಖತ್ತಾಮ್ರಶಾಸನಂ ।ದಾ
195. ನಪಾಲನಯೋರ್ಮಧ್ಯೇದಾನಾಚ್ಛ್ರೇಯೋನುಪಾಲನಂ ।ದಾನಾತ್ಸ್ವರ್ಗಮವಾಪ್ನೋತಿ
196. ಪಾಲನಾದಚ್ಯುತಂಪದಂ ।ಸ್ವದತ್ತಾದ್ದ್ವಿಗುಣಂಪುಣ್ಯಂಪರದತ್ತಾನುಪಾಲ
197. ನಂ ।ಪರದತ್ತಾಪಹಾರೇಣಸ್ವದತ್ತಂನಿಷ್ಫಲಂಭವೇತ್ ।ಸ್ವದತ್ತಾಂಪರ
198. ದತ್ತಾಂವಾಯೋಹರೇತವಸುಂಧರಾಂ ।ಷಷ್ಟಿರ್ವರುಷಸಹಸ್ರಾಣಿವಿಷ್ಠಾಯಾಂ
199. ಜಾಯತೇಕ್ರಿಮಿಃ ।ಏಕೈವಭಗಿನೀಲೋಕೇಸರ್ವೇಷಾಮೇವಭೂಭುಜಾಮ್ ।ನ
200. ಭೋಜ್ಯನಕರಗ್ರಾಹ್ಯವಿಪ್ರದತ್ತಾವಸುಂಧರಾ ।ಸಾಮಾನ್ಯೋಯಂಧರ್ಮ
201. ಸೇತುರ್ನೃಪಾಣಾಂಕಾಲೇಕಾಲೇಪಾಲನೀಯೋಭವದ್ಭಿಃ ।ಸರ್ವಾನೇತಾನ್ಭಾವಿನಃ
202 ಪಾರ್ಥಿವೇಂದ್ರಾನ್ಭೂಯೋಭೂಯೋಯಾಚತೇರಾಮಚಂದ್ರಃ ॥ಶ್ರೀ॥—॥

(ಕನ್ನಡಕ್ಷರದಲ್ಲಿ) ಶ್ರೀ ವಿರೂಪಾಕ್ಷ.

Transliteration.

I–B—

1. Śrī Gaṇādhi-patayē namaḥ । namas-tuṃga-śiraś-chumbi-chaṃdra-chāma-
2. ra chāravē । trailōkya-nagarāraṃbha-mūla-staṃbhāya Śaṃbhavē । Harēr-līlā-va-
3. rāhasya-daṃshṭrā-daṃḍas-sa-pātu vaḥ । Hēmādri-kalaśā yatra dhātrī chhtraś-śriyaṃ da-
4. dhau । kalyāṇāyāstu tad-dāma pratyūha timirā-paham । yad-gajōpy-agajōd-bhūtaṃ
5. Hariṇāpi cha pūjyatē । jayati kshīra-jaladhēr jātaṃ savyēkshaṇaṃ Harēḥ । ālaṃba-
6. naṃ chakōrāṇām amarāyushkaram mahaḥ । pautras-tasya Purūravā Budha-sutas-tasy-Ā yur-
7. asyātmajas-saṃjajñē Nahushō Yayātir abhavat-tasmāchcha Pūrus tataḥ । tad-vaṃśē
8. Bharatō babhūva nṛipatis-saṃtatō Syaṃtanus tastaryō vijayō-Abhimanyur uda-
9. bhūt tasmāt Parīkshat tataḥ । Nandas tasyāshṭamōbhūt samajani navamas tasya
10. rājñas Chalikka kshmāpas ta [t] ssaptama Śrīpati-ruchir abhavat Rāja-pūrvō narē-
11. ṃdraḥ । tasyāsīd Bijjaḷēṃdrō daśama iha nṛipō vīra-Hemmāli-Rāyēs-tāttrī-
12. yīkō Murārau kṛita-natir udabhūt tasya Māyā-purīshaḥ । tat-turyōjani Tā-
13. ta-Pinnama-mahīpālō nijālōkana trastāmitraganas-tatōjani Haraṃ du-
14. rgāṇi saptāhitāt । ahnaikēna sa Sōmi-Dēva-nṛipatis-tasyaiva [jajñē] sutō vīrō Rā-
15. ghava-Dēvarāḍ iti tata śrī-Pinnamō bhūn-nṛipaḥ । Āravīṭi-nagarī-vibhōr abhūd-a-
16. sya Bukka-dharaṇī-patis sutaḥ । yēna Sālva-Nṛisimha-rājyam apy ēdhamāna maha-

17. sā sthirīkṛitaḥ | svaḥ kāminī svatanu kāṃ [ti]bhir ākshipaṃtīṃ Bukkā-
18. vanīpa-ti-
18. lakō bhudha-kalpa-śākhī kalyāṇinīṃ kamalanābha ivābdhikanyāṃ
Ballāṃbikā-
19. m udavahat bahumānaśīlāṃ | sutēva kalaśāṃbudhēs-surabhilāśugaṃ
Mādhavāt ku-
20. māram iva Śaṃkarāt kulamahībhṛitaḥ kanyakā Jayaṃtam Amaraprabhōr
api Sachī-
21. va Bukkādhipāś chhṛitaṃ jagati Ballamā-labhata Rāma-Rājaṃ sutaṃ|
sahasrais saptatyā sa-
22. hitam api yas siṃdhujanushāṃ sapāda-syānīkaṃ samiti bhuja-śauryēṇa
mahatā-
23. vijitvā dattē smād avani-giri-durgaṃ vibhu tayā vidhūtēndraḥ Kāsappuḍe-
yamapi-
24. vidrāvya sahasā | Kaṃdanavali durgam uru-kaṃdalad abhyudayō bāhu-
balēna yō bahu-
25. tarēṇa vijitya Harēḥ | saṃnihitasya tatra charaṇāṃbushu bhaktatayā
jñātibhir a-
26. rpitaṃ sudhayatisma nishēvya visham śrī Rāma-Rāja-kshitipasya tasya
chiṃta-
27. maṇēr arthi-kadaṃbakānāṃ | Lakshmīr ivāṃbhōruha-lōchanasya Lakkām-
bikā mushya

II-A—

28. mahishyalāsīt | tasyādhikais sam-abhavat-tanayas tapōbhi-
29. ś Śrīraṃgarāja-nṛipatiś Śaśi-vaṃśa-dīpaḥ | āsan samullasati dhāmani
30. yasya chitran nētrāṇi vairi-sudriśāṃ cha niraṃjanāni | gâvēśvāsa kuṃthata
31. nagarima bhujahābata [.] vivastutpramlānānāvi [.] pura-lalanā maṃdahā-
32. sēṃdu-bhāsā | pādāśrī padatāvalanivaharajaḥ pūritāshāya śudvishtamtā
33. Yōtanakasti daśa-paribhaṭaishvarya dhurya yasmai | satīṃ Tirumalāṃbikāṃ
34. charita līlay-Āruṃdhatīṃ prathām api titikshayā vasumatī-yaśōruṃdhatīṃ
35. Himāṃśur iva Rōhiṇīṃ hṛidaya-hāriṇīṃ sad-guṇair amōdata sadharmiṇi-
36. ṃ ayam avāpya vīrāgraṇīḥ | rachita-naya-vichāraṃ Rāma-Rājaṃ cha-
dhīraṃ va-
37. ra-Tirumala-rāyaṃ Veṃkaṭādri-kshitīśaṃ | ajanayata sa ētān ānupūrvyā ku-
38. mārān iha Tirumala-dēvyām ēva rājā mahōjāḥ | sakala-bhuvana-kaṃṭakāna-
39. rātīn samiti nihatya sa Rāma-Rāja vīraḥ Bharata-Manu-Bhagīrathādi-rāja-
40. prathita-yaśāḥ praśaśāsa chakram urvyāḥ|vitaraṇa-paripāṭīṃ yasya vidyādhu-
41. rīṇān nakhara-mukhara-vīṇā nāda gītāṃ niśamya | anukalamayam āvālāṃ-
bu-biṃ-
42. bāpadēśād amara-nagara-śākhī lajjayā majjatīva | vyarājata śrī-vara-Veṃka-
43. ṭādri-rājaḥ kshitau Lakshmaṇa-chāru-mūrtiḥ | jyāghōsha-dūrīkṛita-mēgha-
nāda | kurva-
44. n sumitrāśaya-harsha-pōshaṃ || triśu Śrīraṃgakshmāparivṛiḍha-kumārēshv-
adhira-
45. ṇaṃ vijitvāri-kshmāpāṃs Tirumala-rāya-nṛipatiḥ mahōjās-sāmrājyē sa-
46. miti abhishiktō nirupamē praśāsyurvīṃ sarvāṃ api tisṛishu mūrttishviva
Hariḥ
47. yaśasvināṃ agrasarasya yasya paṭṭābhishēkē sati pārthivēṃdrāḥ |
dānāṃbupūrai-
48. r abhishichyamānā dēvīpadaṃ bhūmir-iyaṃ dadhāti | yasyāti-prauḍhibhāja-

49. s savitari vimata dhvāṃta-bhēdinyudītaṃ | kīrti-kshīrārṇavāṃta-sphuṭatara-vi
50. kasat-puṃḍarīkōpamasya | śvēta chchhatrasya madhyē kanaka kalaśikā bhāsatē karṇikā-
51. bhā | tasyōpāṃtē marāla-dvayaṁ-iva vichalach chāmara-dvaṃdvam āstē Paulōmī-
52. va surāṇāṃ-patyaś chaṃdrasya Rōhiṇīva śubhā | śrīr iva jayati Murārēś Cha-
53. nnamadēvī sadharmiṇī yasya | avinīta jāta-paribhūti-
54. vāridhēr avanīṃ balēna mahatā samuddharaṇa | śaraṇībhavan vinayi-

II-B—

55. nāṃ samaṃjasaṃ Dharaṇī-varāha birudaṃ bibharti yaḥ | svairaṃ
56. saṃbhṛita-kaṃṭakōttha-sukṛitōtkrishṭaṃ vidhāyākhila kshmākēdāram udāra-
57. dāna-salilā sārais samāpūryacha | saṃvardhy ānagha-kīrti-sasya-nivahaṃ ta-
58. tpālikāṃ vikrama-śrī-kāṃtāṃ bhujakāyamāna-śikharē dhattē hi yas tējasā |
59. divyāḥ kanyā ripubhyō diśati vanabhuvaṃ taṃ nivāsaṃ vidhattē tad-dārā-
60. s tais taṭākān sṛijati sādhvasaṃ tat kulēshu tad bālaiḥ kīrti-kāvyaṃ
61. prathayati nidha dhāty-adbhutaṃ tad bhaṭaughē tal-Lakshmī-dhāmacha svaṃ kalayati ni-
62. yataṃ dharmatō yasya bāṇaḥ | aśrāṃta-viśrāṇana-kīrtí yasya sura-drumā yasya-
63. labdhukāmāḥ |taṭē tapasyaṃti viyattaṭinyāḥ pravāḷa-kāshāya paṭā-jaṭāptāḥ-Kāṃ-
64. chī-Śrīraṃga-Śēshāchala-Kanakasābhā haubalādrīśa mukhyēshvāvṛityā vṛityasa-
65. rvēshv atanuta vidhivad-bhūyasē śrēyasē yaḥ|dēvasthānēshu tīrthēshvapi ka-
66. naka-tulā-pūrushādīni nāna-dānān-yēvōpadā nair api samam akhilair ā-
67. gamōktāni tāni|yasmin mahīm Aṃgada-nirviśēshaṃ yaśōdhane bibhṛiti bā-
68. hugāṃḍē | Ahīśvarō gōpura dhārivēsham āḍhaukate bhūbhara kṛiyāyāṃ | yasmi-
69. n śāsatyēka vīrē dharitrīm ēṇākshīṇām ēva kārśyaṃ vilagnē | kauṭilyaṃ tat kuṃ-
70. talē karkaśatvaṃ tad vakshōjē chāpalaṃ tat kaṭākshē | vārāśi-gāṃbhīrya visēsha dhuryō-
71. ś Chaurāśi durgaika vibhāla varyaḥ | parāshṭra-digbhāga-manaḥ prakāma bhayaṃkaraś śā-
72. rṅga dharāṃtaraṃgaḥ | hata-ripur animēshānaukahō yāchakānāṃ hosabiru-
73. dara-gaṃḍō Rāyarāhutta miṃḍaḥ | mahita charita dhanyō manniyān sāmulādhi praka-
74. ṭita birudas-śrī pāṭitārāti lōkaḥ | ubhaya-daḷa-pitāmahō
75. natānām abhayapadārpaṇa tat-parō ripūṇāṃ | ayam Avahalu-Rāya-Rāhu
76. mānamarddīty akhila janair avidhīyamāna dhāmā | tāṃḍavitōdayō biruda maṃ-
77. niyara gaṃḍatayōddaṃḍa balōtkalēṃdra jaya-paṃḍita vīrayutaḥ | chaṃḍi-
78. ma-śāli-bāhubala-daṃḍita-vairigaṇō gaṃdara-gūḷi Manyara-puli mānya mahā-
79. birudaḥ | sāra-vīra-ramayā samullasan Āravīṭi purahāra nāyakaḥ |
80. kuṃḍalīśvara mahābhujaṃ maṃḍalīśvara dharaṇī-varāhatāṃ | aṃtyeṃbava-

III-A—

81. ra gaṃdāṃkaḥ siṃdhvaṃta-kshiti-rakshaṇaḥ Veṃgya-tri-bhuvanī-malla saṃ
82. khya-kshiti kaḷārjunaḥ | Urigōla-suratrāṇō Hari-gōchara-mānasaḥ |

83. rājñāṃ vaṃśe raṇamukha-Rāma-bhadra iti śrutaḥ | varṇita-birudō nānāvarṇa-
84. śrī maṃḍalīka-gaṃḍasya | Atrēya-gōtrajānām agrasarō bhūbhujām udāraya-
85. śāḥ iti biruda turaga-thaṭē mati gururāraṭṭa Magadha-mānya-padaḥ | Sa-
86. lyābha-nīti-śālī Kalyāṇa-purādhipaḥ kalā-chaturaḥ | Chālikya-chakrava-
87. rttī māṇikya mahākirīṭa mahanīyaḥ | aibiruda rāyarāhuta vēśyaikabhu-
88. jaṃga biruda ramaṇīyaḥ | kūlaṃkashakōn arāti kōṭala koṃga-jayabiruda-
89. bharita śrī | ramyatara-kīrtti Roḍḍiya rāya-daśāpaṭṭa biruda ghōshēṇa
90. ōshadhipaty upamāyita-gaṃḍas tōshaṇa-rūpajitā samakāṃḍaḥ-bhāshege-
91. tappuva-rāyara-gaṃḍaḥ | pōshaṇa nirbhara bhū-navakhaṃḍaḥ | rājādhirājas tēja-
92. svī śrī-rāja paramēśvaraḥ|mūru-rāyara gaṃḍāṃkō Mēru-laṃghi yaśō-bharaḥ
93. paradārēshu vimukhaḥ para-rāya bhayaṃkaraḥ | śishṭa-saṃrakshaṇa parō dushṭa-śārdūla-
94. marddanaḥ | Himḍurāya suratrāṇō Siṃdhu-rāja-gabhīradhiḥ arībha-Gaṃḍa bhēruṃḍō
95. Hari-bhakti-sudhānidhiḥ | ityānityam abhishṭutaḥ | jaya-jīvēti vādinya ja-
96. nitāṃjali baddhayā | Kāṃbhōja-Bhōja-Kāliṃga-Karahāṭādi-parthivaiḥ pratīhā-
97. ra padaṃ prāptaiḥ prastutastutighōshaṇaḥ | parishkurvan Karnāṭaka-siṃhāsa-
98. nam asau Mahā-Mēruṃ Kalpa-druma yiva budhānaṃdana-nidhiḥ | mahīṃ sarvāṃ śāsa-
99. t-Tirumala-mahārāya-nṛipatir-mahōjās sāmrājyē mahita-bhuja-tējā vija-
100. yatē|Māṃdhātā mahitēsvavakshasi mahā-bāhvōścha Rukmāṃgadō Rāma-ś chā-
101. rukṛite Pṛithur api skaṃdhē mukhē Lakshmaṇaḥ | chittē harsha-śēsha vānava
102. yavair ēvādivasmā satāṃ khyātiṃ yāti mahā-bhujas Tirumala-śrī-Dēva
103. rāya prabhuḥ | śrī Śakābdē guṇa-nidhi-Vēd-ēṃdu-gaṇitē kramāt Prajō-tpatyāhva-
104. yē varshē māsē Kārttika-nāmakē | pakshē vaḷakshē ch-Ōtthāna-dvādśyāṃ Sōmyavā-
105. sarē | śrī-Rāma-chaṃdra-dēvasya sannidhau śrēyasāṃ nidhau | nānā śāstrā-bhidhā-
106. gōtra-sūṭrēbhyaś śāstra-vittayē | vikhyātibhyō Vēdavidbhyō
107. viśēshataḥ | Penugoṃḍa-mahārājyē prājyē Tippūru-sīmani maha-

III-B—

108. ttarē-Hurguḍiya-nāḍau khyātim upā-śritaṃ | prāchīṃ Gaṃḍara-gurlākhya p -
109. rād-āśām upāśritaṃ | āśāṃt-Ōrala kallādrēr āgnēyīṃ samupāyu shaṃ-grāmā-
110. d Bukka-samudrākhyād dakshiṇasasyāṃ diśi-sthitaṃ | haritaṃ Gaṇṭhaka-taṭākān
111. nairṛitāṃ śritaṃ | khyātāyād Bulakalyāyāḥ paśchimasyām diśi sthitaṃ |
112. Guṃjāvanī-dharāt tasmād Vāyavīṃ diśamāśritaṃ | khyātād Ēkāsipurā
113. uttarasyāṃ diśi sthitaṃ | gramōttamō Mudiyanakallu Guṃjabhidhāvatāṃ
114. aiśānīṃ diśam āśritya varttamānam anuttamaṃ śrīma Bhaira-Samudrēti prati-

115. nāma samanvitaṃ । Arlumallige nāmānaṃ grāmaṃ sasyōpaśōbhitaṃ । sarvamānyaṃ
116. chatus sīmā saṃyutaṃ cha samaṃtataḥ । nidhi-nikshēpa-pāshāṇa-siddha-sādhya jalānvitaṃ । a
117. kshiṇy-āgāmi-saṃyuktaṃ guṇabhōgya sabhūruhaṃ ।vapī-kūpa-taṭākaischa kachchhāramaīś cha saṃ-
118. yutaṃ । putra-pautrādibhir-bhōgyaṃ kramād āchaṃdratārakaṃ।dānādhamana vikrīti yōgyaṃ vi-
119. nimayōchitaṃ । sarva-dharma-rahasyārtha-sāra-vijñāna-śālinā । durnadāri mahīpā-
120. la-marma-bhēdana jāgratā । Naḷa Nābhāga Nahusha Nalakūbartta tējasā । naralōka-narā-
121. tāra Nāka-nāyaka śākhinā । prabhunā vatināduśrināṭmaraṃgī bhavadraśā । Mē
122. labairagauṃḍ ābdhikalānāthēna dhīmatā Kārēhaḷḷi nivāsēna Bairē-gau-
123. ḍa-mahībhṛitā । Vikhyāta puṇyasīlēna vijñaptasya yadāstinā । Kāśyapānvayō-
124. pētasya Kāśyapī-kalpaśākhinaḥ । Siṃdhu-rāja gabhīrēṇa Siṃdhu Gōviṃda-ma-
125. ntriṇaḥ Yavanāṃkana-Bhīmasya Yavanāṃga nishūdinaḥ । Maṇināgapurādhīśa ma-
126. hābiruda-śōbhinaḥ । Shaḍappa Bhaiyyapa kshmāpa tapaḥ-pariṇatātmanā । Kṛishṇapa-
127. kshōṇipālasya Kṛishṇapādāṃbujālinaḥ vikhyāta putthidhanya śālasya vi-
128. jñaptim anupālayan । parītaḥ prayatai snigdhaiḥ purōhita-purōgamaiḥ । vivi-
129. dhaiḥ vibudhairśrōta pathikair girā । mahārājas Tirumala-mahā-
130. rāyō manasvināṃ । sahiraṇya-payōdhārā pūrvakaṃ dattavān mudā । . .
131. ashṭa-chatvāriṃśad vṛitti-gaṇanānvitē । vṛittimaṃtō vilikhyaṃtē vi-

IV-A—

132. prā-Vēdāṃta-pāragāḥ । Kāśyapānvaya-saṃbhūtō Appalōpādhyā-
133. ya naṃdanaḥ । bahvṛichō Basava-bhaṭṭō vṛittim ēkām ihāśnutē । Viśvāmi-
134. trānvayō lōkā Kuṃñjayaṃ Tirumalātmajaḥ Ayya-bhaṭṭōpi Lakshmīvā
135. n ēkāṃ vṛittiṃ ihāśnutē । Kaśyapānvayajaḥ śukla-Yājushas Sūribhaṭṭajaḥ
136. śrī Veṃkaṭādri-bhaṭṭōpi vṛittim ēkam ihā-śnutē prakhyāt Ōbhalayōs su-
137. tō Vaśishṭānvaya saṃbhavaḥ । Tiṃmājōśyas sudhīśrīmān bahvṛichō traika vṛitti-
138. mān । Viśvanāthasya sat-putraḥ Kāśyapānvaya saṃbhavaḥ । Sadāśivō Yajuś-śā-
139. khī vṛitti-dvayam ihāśnute । khyāta Naishadha saṃ Nārasimhya bhaṭṭasya naṃdanaḥ
140. Śrivats ānvayajō vṛittim ēkam abhyēti Yājushaḥ । bahvṛichō Dhālibhaṭṭēṃdra
141. Sūri-bhaṭṭātmajas sudhīḥ । Vaśishṭa gōtrajō Rāma-bhaṭṭōpy atraika vṛittimān ।
142. Yājushō Boṃmakalla śrī Narasiṃhya tanūbhavaḥ । Narasiṃhyō Haritasagōtrōtrai-
143. ka vṛittimān ॥ Bhāradvājānvayōdbhūta Sōmayājyaubhaṭātmajaḥ । śrī Veṃkaṭādri

144. bhaṭṭōtra Yājushēka-vṛittikaḥ । putrō Dēvara bhaṭṭasya Bharadvājānva-
yōdbhavaḥ | bahvricha śrī Vāra-
145. ṇāśi Śaṃkarōtraika vṛittimān | Yājushō Maladiṃnaiyana Tirmala bhaṭṭa-
jaḥ । Bhāradvā-
146. jānvayō Veṃgala bhaṭṭōtraika vṛittikaḥ । Kāśyapānvaya saṃbhutō Koṃḍi-
bhaṭṭa tanūbhavaḥ । bahvṛi-
147. chaḥ Koṃḍibhaṭṭōyam arddhavṛittim ihāśnutē । Kauśikānvaya saṃbhū-
tō Gōbūttirmala bhaṭṭjaḥ । ba-
148. hvṛicha śrī Narahari bhaṭṭōpy atraika vṛittimān Bhāradvājānvayōdbhūtō
Narasiṃha-tanūbhavaḥ
149. Rāmā-bhaṭṭōtraika vṛittim aśnute | Śaukla-Yājusha Bhāradvājānvayō
Gauriprīti Mallaya
150. naṃdanaḥ । ēkāṃ Veṃkaṭayō vṛittim aśnute Yājushas sudhīḥ | Ātrēya-
gōtrajō Yarrago-
151. lla kavayātmajaḥ । Haṃpābhaṭṭōpy ēkavṛittim aśnutē Yājushas sudhīḥ ॥
Gautamānva-
152. yajaḥ Kōdiri Liṃgaṃ bhaṭṭātma saṃbhavaḥ । Annaṃ bhaṭṭa sudhīr ēkāṃ
vṛittîm abhyēti Yā
153. jushaḥ | Gautamānvaya-saṃbhutān Jātā-Śiṃgaridīkshitān Yājushas śrī
Gaṇa-
154. pati-dīkshitōpyēka vṛittimān । sūnur Aubala-bhaṭṭasya Kauśikānvaya
saṃbhavaḥ ।
155. Yallaṃ-bhaṭṭa-sudhīr ēkāṃ vṛittim abhyēti Yājushaḥ । Śrīvatsānvya saṃ-
bhūtō
156. Vallaṃ-bhaṭṭasya naṃdanaḥ | Nāgaṃ-bhaṭṭas sudhīr ēkāṃ vṛittim abhy-
ēti Yājushaḥ । Śrī-
157. vatsa-gōtrō Kshēṇabaya Bichcharasa-naṃdanaḥ । bahvṛicha śrī Śivapura
Surapp-ātraika

IV-B—

158. vṛittimān । Kauśikānvayajō Yeṃṇeguṃṭeya-Tirmala bhaṭṭa-
159. jaḥ Chaṃnayō Yājushaś śrīmān ēkāṃ vṛittim ihāśnutē । bahvṛich-
Aubalabha-
160. ṭṭōtra Viśvāmitrānvayōd bhavaḥ śrī Vaṭṭipalli Gōviṃda-bhaṭṭajōpy ardha-
vṛitti-
161. mān Bhāradvājānvayō Penugoṃḍe Yākala yajvajaḥ । Yājushaś śrī
Tiruma-
162. la-bhaṭṭōpy atriaka vṛittimān । Veṃkaṭayyō Vaṭṭi-palli Kṛishṇādhvari
tanūbhavaḥ । Yā-
163. jushaḥ Kāśyapa kulōdbhūtas sārdhaika vṛittimān । Veṃkayyō Rāyadurga-
Nārasiṃha
164. śarīrajaḥ Kāśyapānvayā saṃbhūtō Yājushōtrārdha vṛittimān । putrō Dēva-
165. sya Narasiṃhasya Yājushaḥ । Timmalayyō Haritasa-gōtrōpyatraika
vṛittimān
166. putrō Madseṭi-halḷi śrī Narasiṃhasya Yājushaḥ । Gārgyaśānvaya Virū-
pāksha-
167. tvardha-vṛittimān । Kāśyapānvayajō Bairāpura Koṃmārya-naṃdanaḥ ।
Yājushaḥ Puṭṭi-
168. bhaṭṭōyam ardhavṛittim ihāśnutē । Guṃḍēhalḷī Tirumala bhaṭṭajaḥ ॥
Kāśyapānvayaḥ । khyātō

169. Lakshmaṇa-bhaṭṭōyaṃ Yājushōtrārdha vṛittimān ! Kōlūri Mādhava khyāta Śaṃkarāryā-
170. tmasaṃbhavaḥ ! Dharmā bhaṭṭōtṛaika vṛitti Sāmagaḥ Kāśyapānvayaḥ ! śrīmān Mārē-palli
171. Koṃḍi-bhaṭṭajō Yājushas sudhīḥ ! Śrīvatsānvayajaḥ Kṛishṇa bhaṭṭōpy atrārdha vṛittimān
172. Maṃtra-mūrtyaubala sutō Mauna-bhārgava śānvayaḥ ! śrīmān Aubhala-bhattōyaṃ bahvṛichōpyai-
173. ka vṛittimān ! Yājushaḥ śri Sādhuhaḷḷi Timmā-paṃḍita naṃdanaḥ ! Kāś-yapānvayaja
174. Mallā-paṃḍitōtraika vṛittimān ! tanayas-Tipparājasya Boṃmarājō mahā-matiḥ !
175. Kauśikānvayaś Śaukla Yājushōtrārdha vṛittimān ! Bhāradvājānvayōd-bhūtō Madi-
176. bhaṭṭasya-naṃdanaḥ ! Gaṃgayā-Yājushaś-śrīmān ēkāṃ vṛittim ihāśnutē Billuri murtinā ya-
177. sya putraḥ Kauśika gōtrajaḥ ! śrīmān Apparasō dhīmān Yājushōtrārdha vṛittimān !
178. Naṃdagiriyarasēṃdrasya putrō Gautama gōtrajaḥ ! Yājushas śrī Liṃga-rasōpy-ardha vṛi-
179. ttim ihāśnutē ! Kāśyapānvaya-saṃbhūta Sōmannāgarasātmajaḥ ! khyātō Nāgarasa
180. Yājushōtrārdha vṛittimān ! putrō Bidura-kuppayya Tirumalayyasya Yājushaḥ || Gautama
181. . . . sārdhaika vṛittis Tirumalāgraṇīḥ | śrīmad Bidura-kuppēṃdra Rāyasaṃ Tirumalā-
182. tmajaḥ | Yājushō Gautamakulē Veṃkaṭayyōdvi-vṛittimāni Yājushō Bolagūru
183. Sōmābhaṭṭātma saṃbhavaḥ ! Cheṃnnaṃbhaṭṭōpy aikavṛitti Kāśyapān-vayajassudhīḥ !

V-A—

184. Gaja-Rāmanahalli tanūbhavaḥ | Ātrēya gōtrarri-
185. kśākhī Veṃkaṭayyōtra dvivṛittimān ! naṃdanaḥ Kṛishṇabhaṭṭasya Gautamā
186. nvaya saṃbha [va]ḥ | Rāmā-bhaṭṭō Yajuś śākhī vṛitti-dvayam ihāśnutē ! Āneguṃdi-varā-
187. ditya-bhaṭṭajō Yājushas sudhīḥ ! Bhāradvājānvayōdbhūtō Mūru-Rayō dvivṛittikaḥ ! putrō Naṃ-
188. jana-bhaṭṭasya Bhāradvājānvayāya yaḥ | ēkāṃ Naṃjana-bhaṭṭōtra vṛittim āpnōti bahvṛichaḥ ! Bhāra-
189. dvājānvayō Bairasamudrādhipa Siṃgarē naṃdanō bahvricha śrīnivāsōpy atraika vṛittimān !
190. harimūrtēs tadidaṃ Tirumala-Rāyasya gurutarā yasya śāsa-
191. nam ativalaśāsana taru-kara dānasya guṇa nidānasya Tirumala-
192. rāyasya girādvira kīrtēs tāmraśāsana ślōkān ! kavi-śāsana-
193. Svayaṃbhūs sarasas Sabhāpatēs sūnuḥ manunītas Tirumala-mahārā-
194. yasya śāsanāt ! Vīrayya-Gaṇapāchāryō vyalikhat-tāmra śāsanaṃ | dā-
195. na-pālanayōr madhyē dānāch-chhrēyōnu pālanaṃ ! dānāt-svargam avāpnōti
196. pālanād achyutaṃ padaṃ | svadattād dviguṇaṃ puṇyaṃ paradattānupāla-
197. naṃ ! paradattāpa hārēṇa svadattaṃ nishphalaṃ bhavēt ! sva-dattāṃ para-

198. dattāṃ vā yō harēta vasuṃdharāṃ । shashṭhir varusha sahasrāṇi vishṭāyāṃ
199. jāyatē kṛimiḥ । ēkaiva bhaginī lōkē sarvēṣḥām ēva bhūbhujāṃ । na-
200. bhōjyā na kara grāhya vipra dattā vasuṃdharā । sāmānyōyaṃ dharma
201. sētur ṇripāṇāṃ kālē-kālē pālanīyō bhavadbhiḥ । sarvān ētān bhāvinaḥ
202. pārthivēṃdrān bhūyo-bhūyo yāchate Rāma-chaṃdraḥ । śrī

Śrī Virūpāksha (in Kannada characters)

Translation.

Obeisance to Gaṇādhipati. Obeisance to Śambhu, beauteous with the chāmara like cresent moon kissing his lofty head, the original foundation pillar of the city of the three worlds. May the rod the tusk of the sportive Boar form of Hari, protect you, supported on which the Earth, surmounted by Hēmādri as a kalaśa displayed the brightness of a canopy. May that brightness which disperses the gloom of troubles be for your happiness, which though an elephant (gaja) was not-elephant (agaja) born and is worshiped even by Hari.

Victorious is the left eye (Chandra, the moon) of Hari, which was born from the milk ocean, whose rays nourish the chakōra birds and are the food of the immortals. His grandson was Budha's son Purūrava whose son was Āyu, to whom was born Nahusha. From him came Yayāti from whom was Pūru. In that race was born the king Bharata, in whose line was Śantanu. Fourth from whom was Vijaya, from whom was born Abhimanyu, from him Parīkshit. Eighth from him was Nanda, ninth from whom was the king Chalikka, seventh from whom, with the splender of Śrīpati (Vishṇu) was born Rāja-Narēndra. From him Bijjaḷēndra was the tenth, and in this (line) the king Vīra-Hemmāḍi-Rāya was the third, who prostrated himself before Murāri (Vishṇu), and was lord of Māyāpuri.

Fourth from him was born the king Tāta Pinnama, at mere sight of whom his enemies trembled. To whom was born a son the king Sōma dēva, who took from the enemy seven hillforts in one day. His son was the heroic Rāghava dēvarāṭ, and from him was born the king Pinnama. To this lord of Aravīṭinagari the king Bukka was the son, by whom, daily increasing in glory, was firmly established even the kingdom of Sāḷuva Narasimha.

The king Bukka, who was like a tree of plenty to the learned, even as Kamala nābha (Vishṇu) the Ocean virgin (Lakshmī), so married the auspicious Ballāmbikā, whose beauty surpassed that of the nymphs of svarga, of the highest virtue. By the king Bukka (omitting laudations) Ballamā obtained the son Rāma-Rāja. By the might of his arm being victorious over Sapāda's army of 70000 horses, he took the Adavani hill fort, and driving away Kāsappuḍeya, captured Kandanavaḷi durga, and even drank the water from the feet of Hari established there,—owing to his faith—as if nectar, in spite of the poison his kinsmen had put into it.

The king Rāma-Rāja's queen was Lakshmyāmbikā and their son was the king Śrīranga-Rāja. His wife was Tirumalāmbikā, who bore in succession the sons Rāma Rāja, Tirumalarāya, and king Venkaṭādri. Having destroyed all his enemies Rāma-Rāja ruled the circle of the world, with the fame of Bharata, Manu, Bhagīratha and other kings of old.

And of the three sons of the king Śrīranga, Tirumala mahārāya, having conquered all his enemies, was anointed to the throne and ruled the whole world. And at the time of his coronation anointing, the earth, bathed in the streams of water poured out with his numerous gifts, ranked as the queen. His wife was Channama-Dēvi.

Having delivered the earth from the ocean of his enemies he received the name of Dharaṇīvarāha and the earth, forsaking all others, clung to him (some verses in his praise). In Kānchi, Śrīranga, Śēshāchala, Kanakasabhā, Ahōbalādri and other places again and again did he bestow gifts in temples and bathing places, of gold, tulā purusha, and others, besides minor gifts. And he subdued and made his own the eighty-four (chaurāsi) durgas. (Among an immense number of epithets to him, are) having put down the pride of Avahalurāya, showing his skill in conquering the Utkala king, the chief gem in the garland Āravīṭipura, the Tribhuvanimalla of Vengi, the Suratrāṇa of Urigōla, foremost of those born in the Ātrēya gōtra, his feet honoured by the Raṭṭas whom he had crushed, the lord of Kalyāṇapura, the Chalikka chakravartti, having the tittle of victor from first to last over Gonga of Konarāni-kōṭa, displacer of the Rāya of Roḍḍi, champion over kings who break their word, rājādhirāja rāja-paramēśvara, champion over the three kings, Suratrāṇa of the Hindu Rāyas—with these and other tittles, daily praised with folded hands by the Kāmbhōja Bhōja Kāḷiṅga Karahāṭa and other kings, who had received the rank of door-keepers, with such expressions as Victory ! Long life—

Adorning the golden throne of Karṇāṭaka, the king Tirumala mahārāya ruling the whole world, eclipsing Manu by his policy, victorious by the might of his arms. His further praise.

On Monday 12th of the bright half of Kārttika in the year Prajōtpatti corresponding to the Śaka year reckoned by the moon, Vēdas, treasure and vertues, in the presence of the god Rāma chandra, to Brahmans of many śākhās, gōtras and sūtras learned in śāstras and Vēdas—in the Penugoṇḍa kingdom in the Tippuru sīme and Hurguḍiyanāḍ, the village Arlumallige with its boundaries—Toralakallādri to the southeast, Bukkasamudra to the south, Haritaganṭhaka tank to the southwest, Bulakalyāya to the west, Gunjāvani to the northwest, Ēkāśipura to the north and Mudiyanakallu to the North-east—renamed as Bhairasamudra with all the usual rights (specified) on the application of Kārehaḷḷi Bairegauḍa, son of Mēlabaira gauda of Nāka-nāyaka śākhā and Kṛishṇappa, son of Shaḍappa Bhaiyyapa of Kāśyapānvaya who is styled as Sindhugōvinda, Yavanānkana bhīma and Maṇināgapurādhīśa—surrounded by learned men and his courtiers, the great Tirumala māhārāya granted with joy.

And forming the village into 48 shares, he bestowed them according to the following list :—

To Basavabhaṭṭa, son of Appalōpādhyāya of Kâśyapagōtra and Rigvēda one vṛitti ; to Ayyabhaṭṭa, son of Tirumala of Viśvāmitra gōtra one vṛitti ; to Venkaṭādribhaṭṭa, son of Sūribhaṭṭa of Kāśyapānvaya and śukla Yajurvēda, one vṛitti ; to Timmājōśya, son of the famous Ōbhala of Vaśishṭha gōtra and Rigvēda, one vṛitti ; to Sadāśiva, son of Viśvanâtha of Kāśyapagōtra and Yajuśśākhā, two vṛittis ; to Naishadha, son of Nārasimha bhaṭṭa of Śrīvatsa gōtra and Yajurvēda, one vṛitti ; to Dhālibhaṭṭēndra, son of Sūribhaṭṭa of Vasiṣṭagōtra and Rigvēda one vṛitti ; to Narasimha, son of Bommakal Narasimha of Haritasagōtra and Yajurvēda, one vṛitti ; to Venkaṭādri bhaṭṭa son of Sōmayāji bhaṭṭa of Bharadvājagōtra and Yajurvēda, one vṛitti ; to Vāraṇāśi Śankara, son of Dēvarabhaṭṭa of Bharadvājagōtra and Rigvēda, one vṛitti ; to Vengalabhaṭṭa, son of Maladinnayya Nala Timmalabhaṭṭa of Bharadvāja gōtra and Yajurvēda, one vṛitti ; to Koṇḍibhaṭṭa, son of Koṇḍibhaṭṭa of Kâśyapagōtra and Rigvēda, half a vṛitti ; to Naraharibhaṭṭa, son of Gōbūr-Timmalabhaṭṭa of Kauśikagōtra and Rigvēda, one vṛitti ; to Rāmābhaṭṭa, son of Narasimha of Bharadvāja gōtra and Suklayājusha, one vṛitti : to Venkaṭa, son of Gauriprīti Mallaya of Bharadvāja gōtra and Yajurvēda, one vṛitti ; to Hampābhaṭṭa, son of Yarragollakavi

of Ātrēyagōtra and Yajurvēda, one vṛitti ; to Annambhaṭṭa, son of Kōdirilingambhaṭṭa of Gautama gōtra and Yajurvēda, one vṛitti ; to Gaṇapati dīkshita, son of Śingari dīkshita of Gautama gōtra and Yajurvēda, one vṛitti ; to Yallambhaṭṭa, son of Aubhalabhaṭṭa of Kauśikānvaya and Yajurvēda, one vṛitti ; to Nâgambhaṭṭa, son of Vallambhaṭṭa, of Śrīvatsa gōtra and Yajurvēda, one vṛitti ; Śivapura Sūrappa, son of Kshīṇabaya bichcharasa of Śrīvatsa gōtra and Rigvēda, one vṛitti ; to Channaya, son of Yeṇṇeguṇṭeya Tirumala bhaṭṭa of Kauśika gōtra and Yajurvēda, one vṛitti ; to Aubhala bhaṭṭa, son of Śrīvaṭṭipalli Gōvinda bhaṭṭa of Viśvāmitra gōtra and Rigvēda half a vṛitti ; to Tirumala bhaṭṭa, son of Penugoṇḍe Yākalayappa of Bhāradvāja gōtra and Yajurvēda, one vṛitti: to Venkaṭayya, son of Vaṭṭipalli Kṛishṇādhvari of Kāśyapa gōtra and Yajurvēda, half a vṛitti ; to Venkayya, son of Rāyadurga Nārasimha of Kāśyapa gōtra and Yajurvēda, half a vṛitti ; to Dēva Narasimha's son Timmalayya of Haritasa gōtra and Yajurvēda, one vṛitti ; to Virūpāksha of Madseṭihaḷḷi Narasimha of Gārgyasa gōtra and Yajurvēda, half a vṛitti ; to Puṭṭibhaṭṭa, son of Bairāpura Kommārya of Kāśyapa gōtra and Yajurvēda, half a vṛitti ; to Lakshmaṇa bhaṭṭa, son of Guṇḍe haḷḷi Tirumala bhaṭṭa of Kāśyapa gōtra and Yajurvēda, half a vṛitti ; to Dharmābhaṭṭa, son of Śankarārya, famous as Kōlūri Mādhava of Kāśyapa gōtra and Sāmavēda, one vṛitti ; to Krishṇa bhaṭṭa, son of Mārēpalli Koṇḍibhaṭṭa of Śrīvatsa gōtra and Yajurvēda, half a vṛitti ; to Aubhala bhaṭṭa, son of Mantra mūrti Aubhala of Maunabhārgava gōtra and Rigvēda, one vṛitti ; to . . . lāpaṇḍita, son of Sādhuhaḷḷi Timmāpaṇḍita of Kāśyapa gōtra and Yajurvēda, one vṛitti ; to Bommarāja of great learning, son of Tipparāja of Kauśika gōtra and Śukla yajurvēda, half a vṛitti ; to Gangaya, son of Madibhaṭṭa of Bhāradvāja gōtra and Yajurvēda, one vṛitti ; to Apparasa, son of Billuri mūrti of Kauśika gōtra and Yajurvēda, half a vṛitti ; to Lingarasa, son of Nandigiriyarasēndra of Gautama gōtra and Yajurvēda, half a vṛitti ; to Nāgarasa, son of Śōmannāgarasa of Kāśyapa gōtra and Yajurvēda, half a vṛitti ; to Bidurukuppayya Tirumalayya's son Tirumala of Gautama gōtra and Yajurvēda, half a vṛitti ; to Venkaṭayya, son of Bidurukuppēndra rāyasam Tirumala of Gautama gōtra and Yajurvēda, two vṛittis ; to Channam bhaṭṭa, son of Bolagūru Sōmābhaṭṭa of Kāśyapa gōtra and Yajurvēda, one vṛitti ; to Venkaṭayya, son of Gajarāmanahaḷḷi . . . of Ātrēyagōtra and Rikśākhā, two vṛittis ; to Rāmābhaṭṭa, son of Krishṇabhaṭṭa of Gautama gōtra and Yajurvēda, two vṛittis ; to Mūrurāya, son of Ānegundi Varāditya bhaṭṭa of Bharadvāja gōtra and Yajurvēda two vṛittis ; to Nanjanabhaṭṭa's son Nanjana bhaṭṭa of Bharadvāja gōtra and Rigvēda, one vṛitti ; to Śrīnivāsa, son of Bairasamudrādhipa Śingara of Bharadvāja gōtra and Rigvēda, one vṛitti.

The verses of this copper śāsana of Tirumalamahārāya were composed by Kaviśāsana-Svayambhū, the son of Sabhāpati. And by order of Tirumala māhārāya, Vīrayya Gaṇapayāchārya engraved the śāsana.

Between the act of making a gift and that of maintaining one already made, maintenance is more meritorious than gift. By making a gift one goes to Svarga while by maintenance of a gift one attains the heavenly region from which there is no fall. It is twice as meritorious to protect others' charitable deeds as to make gift one self. By confiscating the gifts made by others one's own gifts are rendered void of merit. Whoso-ever takes away land given by himself or by others will be born as a worm in ordure for sixty thousand years. This bridge of dharma is common to kings and should be protected by you (kings) from time to time. Rāmachandra asks this of all future kings again and again.

(signature) Śrī Virūpāksha.

Note.

The present copper plate record was sent by Mr. Renukāchārya of Bangalore for deciphering. The plates on which the record is engraved are five in number each measuring $9\frac{3}{4}'' \times 7\frac{1}{2}''$. They are all separated from the ring and neither the seal nor the ring was with the plates when received at this office. Each plate is cut round for preparing the vessels which has damaged the record here and there. There is writing on both sides of the plates except the first and the last which have writing on only one side. Each side of each plate consists of about 27 lines.

The record is written in the Nāgari characters except the king's signature at the end which is in the Kannaḍa script. The language is Sanskrit throughout and is written in a highly literary style and in verse which is common among tbe Vijayanar copper records.

The contents of the record are similar in most parts to that of Tumkur No. 1 (E.C. XII.) The present record is issued by the same ruler Tirumalarāya on the same date as that of Tumkur No. 1 but the village granted and the donees are different. The present grant was made at the request of Kārehaḷḷi Bairegauḍa and Krishṇappa Nāyaka. Śaka 1493, Prajōtpatti sam. Kārttika śu. 12, Saumya appears to have been an important date as it witnessed at least, two grants, made by Tirumalamahārāya. Is it possible that that was the date of the king's coronation ? Tirumalarāya came to the throne after May 1570 A.D. on which date Sadāśiva Rāya was still living. But it is not mentioned in the record that the grant was made on the occasion of the coronation.

One other important thing to be noticed in the present record is the mentioning of Shaḍappa Bhaiyyappa's son Krishṇappa Nāyaka at whose instance the grant is made. The title applied to him in the record, *viz.*, Sindhugōvinda, Yavanānkana Bhīma, Maṇināgapurādhiśa, etc., are the same as those of the Bēlūr chiefs. It is known from records that the predecessors of Era Krishṇappa Nāyaka were bearers of the Vijayanagar king's betelbag. Era Krishṇappa Nāyaka, who was also a bearer of the betel bag of Sadāśiva Rāya, is stated by Mr. Rice as holding the Bēlūr chieftainship between 1524 and 1566. But from the present record it is known that he was still living in 1571 A.D.

The village granted was Arlumallige renamed Bairasamudra which was divided into 48 vṛittis and distributed among Brahmans.

2

On a boulder near a maṇṭap near the wasteweir of Ningēgauḍanakere tank at the Kavaṇāpura, Kailancha hobli, Closepet taluk.

ಕ್ಲೋಸ್‌ಪೇಟೆ ತಾಲ್ಲೂಕು ಕೈಲಂಚ ಹೋಬಳಿ ಕವಣಾಪುರ ಗ್ರಾಮದ ನಿಂಗೇಗೌಡನಕೆರೆ ಕೋಡಿ ಬಳಿ ಇರುವ ಮಂಟಪದ ಹಿಂದೆ ಬಂಡೆಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಶ್ರೀಗಣಧಿಪತಎ ನಮಃ
2. ವಿಷುನಂವತ್ಸ
3. ರದ ಆಷಾಡಬಳ
4. ದನಮಿಯಲು ಚಂನ
5. ಪಟ್ಟ್ದ ಪಾರುಪತ್ಯವ
6. ಮಡಿದ ಲಿಂಗಣ
7. ಗೌಂಡ ಮಂಟಪ .
8. ದ ಲಿಂಗನಪುರ . .
9. ಭೀಮೇಶ್ವರದೇವರಿಗೆ ಮಡಿದ.

Transliteration.

1. śrī Gaṇadhipatae namaḥ
2. Vishu saṃvatsa-
3. rada Āshāḍha baḷa
4. dasamiyalu Chaṃna
5. paṭṇada pārupatyava
6. maḍida Liṃgaṇa
7. gauṇḍa maṃṭapa .
8. da Liṃganapura . .
9. Bhīmēśvara dēvarige maḍida

Translation.

Obeisance to Gaṇādhipati. On the 10th of the dark half of Āshāḍha in the year Vishu, Lingaṇagauṇḍa, governor of Channapaṭṇa, caused the maṇṭap to be made for the god Bhīmēśvara of Linganapura.

Note.

The present record refers to the grant of a maṇṭap made to the god Bhīmēśvara by one Lingaṇagauḍa, who is stated in the record to have been the governor of Channapaṭṇa. Lingaṇa gauḍa might have been an officer under some pāḷḷegar during the 16th or 17th century. As the Śaka year is not given the date cannot be fixed.

3

On a boulder above the doorway of the Bhīmēśvara temple on the Rēvaṇa-siddhēśvara hill near Avvērahaḷḷi of the same hobli.

ಆದೇ ಕೈಲಂಚ ಹೋಬಳಿ ಅವ್ವೇರಹಳ್ಳಿಗ್ರಾಮಕ್ಕೆ ನೇರಿದ ರೇವಣಸಿದ್ಧೇಶ್ವರನ ಬೆಟ್ಟದ ಭೀಮೇಶ್ವರದೇವಸ್ಥಾನದ ಮೇಲ್ಗಡೆ ಬಾಗಿರುವ ಬಂಡೆತುದಿಯಲ್ಲಿ ಗಾರೆಯಮೇರೆ ಬರೆದಿರುವುದು.

1. ಶಾಲೀವಹನಶಖಾ ೧೭೯೨ನೆ ಆಂಗೀರಸಂವ
2. ತ್ಸರದ ಕಾರ್ತಿಕಶುದ್ಧಾ ೫ಗೆ ಸರಿಯಾದ ಸನ್ ೧೮೭೦
3. ನೆಯಸವಿ ನವಂಬರು ತಾರೀಖು ೫ರಲು ಭೀಮೇಶ್ವರಸ್ವಾ
4. ಮಿಯ ದೇವಸ್ತಾನದ ಪಂನಾಳೆವಗ್ಯೆರ್ರೆ ಜೀರ್ನ
5. ವಾಗಿ ಕೋದಂತಾದ್ದು ಸ್ತಾನಿಕರ್ರು ಚಂನಬಸಪ್ಪನವ
6. ರ ಕೊಮಾರ್ರು ರೇವಂಣ॥ವೀರಂಣ॥ ಚಂನಬಸಪ್ಪ॥
7. ಯಿವರ ಮಕ್ಕಳು ರುದ್ರೆಯ॥ ವೀರ್ರಂಣಮಾಡಿಸಿದ
8. ದ ಕುಲಿನುಪ್ಯಾಟ್ಟ ಮುದ್ವಿರಪ್ಪನಮಗ ನಂಜಪ
9. ಗಾರ್ರೆಹಾಕಿದವರ್ರು ನಂಕಲಗೆರ್ರೆ ಕುರುಬ
10. ರ ನೀಲಯ್ಯಮಗ ವೆಂಕಟರಮಣ್ಯೆಯ್ಯ ಯಿವ
11. ನ ತಂಮ ತಿಂಮ್ಮೆಯ್ಯ॥

Note.

This record on the boulder above the door of the Bhīmēśvara temple refers to the renovation of the temple made by Rudreya-Vīraṇṇa, son of Rēvaṇṇa-Vīraṇṇa-Channabasappa together with Nanjapa son of Mudvirappa of Closepet. The work was done by Kurubara Nīlayya of Sankalagerre, and his sons Venkataramanayya and Thimmayya. It is dated both in the Śaka era and Chirstian era Ś 1792 Angīrasa sam. Kārttika śu 5 is stated as corresponding to the 5th of November 1870 A.D. Ś 1792 was not Angirasa but Pramōdūta. Angīrasa was two years later.

4

At the same place, to the west of the above record.
ಅದಕ್ಕೆ ಪಶ್ಚಿಮದಲ್ಲಿ ಗಾರೆಯಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಶುಭಕೃತು ಸಂವತ್ಸರದ ಪುಶ್ಯಶು
2. ೧೨ ಭೀಮೇಶ್ವರಸ್ವಾಮಿಯ ಪಂನಾಳಿಗಾರೆ
3. ಯು ಜೀರ್ನವಾಗಿ ಹೋದಂಥಾದ ೨೨ . .
4. ಕ್ಷಾವತಿಯಲಿ ಮಲ್ಲಿಕಾರ್ಜುನದೇವರು ಉಂನತಮಾಡಿ
5. ದರು ಸಾರುವೆ ಹಾಕಿಸಿದರು ವೊಡೆರ ತಮ ರುದ್ರಯ
6. ಗಾರೆಯಕಿದವನು ಕಾಮಿನವೊಡೆಯ ಕುರುಬಮ್ಮುಣನಮಗ
7. ಚನಯ ಬರದಾತ ಗಂಗೆಹಳಿ ಕ್ರಿಷ್ಣಯ ವ .ದವೀರಗಡ

Note.

This is another inscription at the same place which records further renovation work done by Mallikārjuna dēvaru and his brother Rudraya on the 12th of the bright half of Pushya in the year Śubhakṛitu which corresponded probably to Saturday, 10th January 1903 A.D In addition to the mortar work they caused the steps (sāruve) to be made for the temple. The work was done by Kāmisa voḍeya and Chanaya, son of Kuruba Muddaṇa and the record was written by Gangehaḷi Kṛishṇaya's (son) Mudavīragauḍa.

5

On a boulder to the west of the Gāḷimaṇṭapa near the same Bhīmēśvara temple.
ಅದೇ ಭೀಮೇಶ್ವರದೇವಸ್ಥಾನದ ಮಹಾದ್ವಾರದ ದಕ್ಷಿಣಕ್ಕೆ ಇರುವ ಗಾಳಿಮಂಟಪದ ಪಶ್ಚಿಮದ
ಬಂಡೆಯಮೇಲೆ ಬರೆದಿರುವುದು.

1. ಆನಂದಸಂವಚರದ ಅಗೊರ . .
2. ಹರರ ಗವಿಯಬಾಗಿಲತೆಗೆದುಮುಲ
3 ಕ ಅಱುವಹೆಗೆ ಪವಡವ ಮೆಱಿದರು
4. . . . . ರೇವಣಸಿದೇಶ್ವರನ ಮಗ
5. . . . . ಮರಳುಸಿದೇಶ್ವರನು

To the right of the same record.
ಇದರ ಬಲಗಡೆ ಬರೆದಿರುವುದು.

1. ಣಯ ಕನಕುಮಾ
2. ಗೆ . . ಗೆ. . .

To its below.
ಇದರ ಕೆಳಗೆ.

1. ಕವೇರಿ ಉಡೆಯರಮ
2. ಗ ಪುರದಯ ಗೆದರು

Note.

This record on a boulder near the Gāḷīmaṇṭap refers itself to the mystic deed of opening the cave door of the god Aghōra-hara in the year Ānanda, done by Maruḷu-sidēśvara (spiritual) son of Rēvaṇasidēśvara. There are two famous Vīraśaiva saints of these names who lived during the 12th century or earlier. But as the characters of the present record belong to the 16th or 17th century A.D., the record cannot belong to those famous saints. And thus the record might refer to the traditional account of the mystic deed done by the famous saints.

The fragmentary record to the right of the above mentioned one, refers itself to some name which is not clear, while the one below these two records refers itself probably to the construction of the Gāḷimaṇṭap, by the side of which the present records are engraved, by a person named Puradaya, son of Kavēri uḍeya.

CHITALDRUG DISTRICT.

6

On the wall of the Īśvara temple at Ānekoṇḍa near Dāvaṇagere.

ದಾವಣಗೆರೆ ತಾಲ್ಲೂಕು ಕಸಬಾಗ್ರಾಮಕ್ಕೆ ಸೇರಿರುವ ಆನೆಕೊಂಡ ಗ್ರಾಮದ ಈಶ್ವರದೇವಸ್ಥಾನದ ಮುಖಮಂಟಪದ ಈಶಾನ್ಯಮೂಲೆ ಜಗತಿಕಲ್ಲಿನಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಶ್ರೀಮತು
2. ಬಾಚೋಜನಪ
3. ತ್ರದಾಮೋಜ
4. ಸರಸ್ವತಿ
5. ಗಣದಾಸಿ

Transliteration.

1. śrīmatu
2. Bāchōjana pu-
3. tra Bāmōja
4. Sarasvati
5. gaṇadāsi

Note.

This inscription is noticed by Mr. R. Narasimhachar in M.A.R. 1912, pp. 23 and 12. Its text and transliteration are here published with a slight alteration. It is in praise of one of the sculptors named Bāmōja, son of Bāchōja. His title was perhaps Sarasvatigaṇadāsi. His name also occurs in another inscription at the same place (Davangere 7). Mr. Rice has wrongly read the name as Bābōja.

KADUR DISTRICT.

7

On the western face of the base of the Yūpastambha pillar at Hire-magaḷūr, Chikkamagaḷūr taluk.

ಚಿಕ್ಕಮಗಳೂರು ತಾಲ್ಲೂಕು ಹಿರೆಮಗಳೂರಿನ ಯೂಪಸ್ತಂಭದ ಪಶ್ಚಿಮಮುಖದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. . . . ಗು ಳ ವ ಮು . . . . . .
2. . . . . ರ
3. . . . ಹ . . . . . ಅಶ್ವಯೂಪ
4. ಶ . . . . . ಮು

Transliteration.

1. guḷavama . . . . . .
2. . . . . ra
3. . . . ha . . . . . aśvayūpa
4. śa . . . . . ma

8

On the eastern face of the same Yūpastambha pillar.

ಅದೇ ಯೂಪಸ್ತಂಭದ ಪೂರ್ವಮುಖದಲ್ಲಿ ಬರೆದಿರುವುದು.

1. ಶ್ರೀ [ಅ]ಣ್ಣಯ್ಯ
2. ಡಿಸಿದ ಬಲಿ
3. ಲಕಿಗ

Transliteration.

1. śrī [A] ṇṇayya
2. ḍisida bali
3. Lakiga

Note.

The village Hiremagaḷūr seems to be a place of considerable antiquity. A local tradition connects it to the days of Janamējaya, great grandson of Arjuna the middle Pāṇḍava. Mr. Rice has recorded the tradition in his introduction to the E. C. Vol. VII, p. 2, as follows:—"The local tradition describes the serpant sacrifice (performed by Janamējaya) as taking place at Hiremagaḷūr in Kaḍur district, where the Yūpastambha or the sacrificial post used on the occasion is still shown". The same tradition is recorded by Mr. R. Narasimhachar also in M.A.R. 1916, p. 21. The Yūpastambha or sacrificial post which is shown at the place is in front of the Īśvara temple. It is described both in M.A.R. 1916, p. 21, and in M.A.R 1942, p. 47.

It is of great satisfaction to discover two inscriptions of different dates on both the east and the west faces of the base of the pillar. Owing to its exposure to the rain and sun from a very long time, the records have almost worn out to be missed from the eyes of even the expert epigraphists like Messrs Rice and Narasimhachar. The letters found on the west face belong to a very old date going as far back as the 2nd century A.D., while those on the east face appear to belong to about the 10th century A.D. The records are here published with illustrations (Plate XVII).

The record on the west face has worn out to a great extent thus making the complete rendering of the same impossible. It appears to contain about five lines in all in which only a letter here and a letter there can be made out. The characters of this record appear to stand in comparison with the cave characters of the variety seen in the Śātāvāhana inscriptions with a slight tendency backward to the Brāhmī characters. The tail of *a* in the third line is slightly curved up which is a later form belonging to about the 3rd century A.D. where as the central stroke of *ya* is long enough to claim the date earlier than the 2nd century A.D. *Gu* in the first line has its left stroke slightly curved in. Each letter is about two inches in height. As the lines are thin and are not deeply cut, it is very difficult to make out the formation of each and every letter. On the general outlook of the characters, the record might be fixed some where between the second and the third centuries.

Though the meaning of the record cannot be made out, a word in the third line *aśvayūpa*, which appears to be the nearest and possible reading, indicates that the pillar was meant for a sacrifice, thus bringing the tradition nearer the truth. But with the fragmentary inscription before us it is not possible to assign the record to

any ruler or dynasty. It is common among the popular local traditions to ascribe such ancient monuments to some event or other of the epics. Even some of the places mentioned in the Mahābhārata and Jaiminibhārata are located thus in the Mysore State. For example, Kubaṭūr is stated to have been the capital of Chandrahāsa, Kaivāra to have been Ēkachchhatrapura, etc. Similarly the present Yūpastambha pillar is said to have been used for sacrificial purposes and is ascribed to the event of serpent sacrifice performed by Janamējaya.

The other record on the east face of the pillar, which paleographically belongs to about the 10th century A.D., states that the bali or sacrificial post was erected by one Aṇṇayya, who probably was the Noḷamba king Aṇṇiga or Bīranolamba. The other person mentioned in the record is Lakiga, who probably engraved the inscription. It is not known why this inscription of the 10th century was engraved on a sacrificial post used in about the 2nd or the 3rd century A.D. It is possible that Aṇṇiga saw this sacrificial post, about which the tradition of its being the Yūpastambha might have already been current, lying in a neglected condition and reinstalled the post with the record.

9

On the basement of a pillar in the mukhamaṇṭapa of the Janārdana temple at Keresante, Kaḍūr taluk.

ಕಡೂರು ತಾಲ್ಲೂಕು ಕೆರೆಸಂತೆಯಲ್ಲಿ ಜನಾರ್ದನ ದೇವಾಲಯದ ಮುಖಮಂಟಪದ ಕಂಬವೊಂದರ ಬುಡದಲ್ಲಿ ಬರೆದಿರುವುದು

1. ಬಹುಧಾನ್ಯ ಸಂವತ್ಸರದ ಮೂಘ ಸು ೧೫ ರಲು
2. ಶ್ರೀಮತ್ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಹೊಯ್ಸಣ ಶ್ರೀ
3. ವೀರನಾರಸಿಹ್ವ ದೇವರಸರು ಅಡಕೆಯ ಪಾ
4. ರಿಶದೇವನ ಮಗ ಚಿಕ್ಕ ಮಲಂಣ್ಣಂಗೆ ಕೆಱೆಯ ಸಂಥೆ
5. ಯ ದ್ರವಿಳಸಂಘದ ಆದಿನಾಥನೇವರ ಪಾರ್ಶ್ವದೇವರ
6. ಬಸದಿಗಳಿಗೆ ಆಕೆಱೆಯ ಸಂಥೆಯ ಹಿರ್ಯಕೆಱೆಯ
7. ಕೆಳಗುಳಂತಹ ತ್ಥಳವೃತ್ತಿಯ ತೋಟಗದ್ದೆ ಬೆದ್ದಲು ಮ
8. ನೆ ಆ ದೇವರುಗಳಿಗುಳಂತಹ ಸಮಸ್ತ ತೇಜಾ ಸ್ವಾ
9. ಮ್ಯವನು ಆ ಶ್ರೀವೀರ ನಾರಸಿಹ್ವದೇವರಸರು ಆ ಮಲ್ಲ
10. ಣ್ಣಂಗೆ ದಾನವಾಗಿ ಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ ಆಚಂದಾರ್ಕ
11. ತಾರಂಬರಂ ಸಲ್ವಂತಾಗಿ ಕೊಟ್ಟರು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ
12. ಶ್ರೀ

Transliteration.

1. Bahudhānya saṃvatsarada Māgha su 15 ralu
2. śrīmat pratāpa chakravarti Hoysaṇa śrī
3. vīra-Nārasihvadēvarasaru Aḍakeya Pā-
4. riśadēvana maga Chikka Malaṃṇṇaṃge Keṛeyasaṃthe-
5. ya Draviḷa saṃghada Ādinātha dēvara Pārśva dēvara
6. basadigaḷige ā Keṛeyasaṃtheya Hiṛyya-Keṛeya
7. keḷaguḷaṃtaha tthaḷa-vṛittiya tōṭa gadde beddalu ma-
8. ne ā dēvarugaḷiguḷaṃtaha samasta tēja-svā-
9. myavanu ā śrīvīra-Nārasihva dēvarasaru â Malla-
10. ṇṇaṃge dānavāgi dhārā-pūrvvakaṃ māḍi ā-chaṃdrārkka
11. tāraṃbaraṃ salvaṃtāgi koṭṭaru maṃgaḷa mahā śrī śrī
12. śrī

Translation.

On the 15th of the white half of Māgha in the year Bahudhānya: the illustrious pratāpa chakravartti Hoysaṇa śrī vīra-Narasimha dēvarasa granted to Chikka Malaṇṇa, son of Aḍakeya Pāriśadēva, a garden, wet lands, dry lands and a house of the sthaḷa-vṛitti below the Hiriyakere at Keresanthe, which belonged to the basadis of the gods Ādinātha and Pārśvanātha, with pouring of water to last as long as the moon, sun and stars endure. Good fortune.

Note.

The pillar, on the base of which the present record is engraved, is now in the front maṇṭapa of the Janārdana temple. But it is a Jaina record which states that king Narasimha granted some lands and a house, which originally belonged to the bastis of Ādinātha and Pārśvanātha, to Chikka Malaṇṇa, son of Aḍakeya Pāriśadēva. Thus it appears that the pillar belonged to a basti and was brought over to the Janārdana temple on a later date by which time the basti had collapsed.

Regarding the date no Saka year is given; but as the characters appear to belong to about the 12th century A.D., the given date, *viz.*, Bahudhānya sam. Māgha śu. 15 might correspond to Wednesday, 12th February 1159 A.D., during the reign of Narasimha I.

KOLAR DISTRICT

10

On a stone set up against the wall of the Basavaṇṇa temple at Muḷubāgaḷu.
Size 3′×1½′.

ಮುಳುಬಾಗಿಲು ಬಸವಣ್ಣನ ದೇವಸ್ಥಾನದ ಪಕ್ಕದಲ್ಲಿ ಗೋಡೆಗೆ ಒರಗಿಸಿರುವ ಕಲ್ಲು.
ಪ್ರಮಾಣ ೩′×೧½′

1. ಸ್ವಸ್ತಿ ಶ್ರಿ ಸಮಸ್ತ ಆನಂ
2. ದ ಸಂವ್ಯತ್ಸರ ಚಯಿತ್ರ
3. ಬ ೫ ಲು ಶ್ರೀ ಮದ್ರಾಜಾದಿ
4. ರಾಜ ರಾಜ ಪರಮೇಶ್ವರ ಶ್ರೀ
5. ವೀರಪ್ರತಾಪ ಶ್ರಿ ವೀರವೆಂಕ
6. ಟ ಪತಿದೇವರಾಯ ಮಹಾ
7. ರಾಯಲಯ್ಯವಾರಿ ಕಾರ್ಯ
8. ಕರ್ತ್ರಲೈನ ನುಗುಟೂ
9. ರ ಹಿರಿಯಣ ಗೌಡಿವಾ
10. ಡುಲ ಮೂಕು ಪುಣ್ಯಂ
11. ಗಾನು ಮುಳುವಾಯಿ
12. ಪೇಟಲೋನು ಪಶಿಗೆ ಯ
13. ತ್ತುಕುಂಡ್ಡ ಕಟ್ಟಡ ಚೇಶಿ
14. ನಾರು ಯಿಂದ್ದುಕು ಯ
15. ವ್ವರು ಗನಕ ಮೀರಿ ಪ

16. ಶಿಗೆಯತ್ತಿನಾನು ತಮ
17. ತಲ್ಲಿ ತಂದ್ರುಲನು
18. ವಾರಣಾಶಿಲೊ ವಧಿ
19. ಚ್ಚಿನಪಾಪ

Transliteration.

1. svasti śrī samasta Ānaṃ-
2. da saṃvvatsara Chayitra
3. ba 5 lu śrīmad-rājādi-
4. rāja rāja-paramēśvara śrī
5. vīra pratāpa śrī vīra Veṃka-
6. ṭapati-rāyadēva mahā-
7. rāyalayyavāri kārya
8. karttalaina Suguṭū-
9. ra Hiriyaṇa gauḍivā-
10. ḍula māku puṇyaṃ-
11. gānu Muḷuvāyi
12. pēṭalōnu pasige ya-
13. ttukuṃḍḍa kaṭṭaḍa chēśi-
14. nāru yiṃdduku ya-
15. varuganaka mīri pa-
16. śige yattinanu tama
17. talli taṃḍrulanu
18. Vāraṇāśilo vadhi-
19. chchina pāpa

Translation.

Be it well. On the 5th of the dark half of Chaitra in the year Ānanda—We, Hiriyaṇa Gauḍa of Suguṭūr, the secretary to the illustrious rājādhirāja rāja-paramēśvara śrī vīrapratāpa śrī Vīra-Venkaṭapatidēvarāya mahārāya, in order to get merit for ourselves, have ordered that none should collect *pasige* (? tax) in the market town of Muḷuvāyi. Whosoever collects *pasige* against this order gets the sin of killing their parents at Vāraṇāsi.

Note.

This record registers the grant of the freedom from the *pasige* tax at Muḷuvāyi pēṭe by Suguṭūra Hiriyaṇa Gauḍa. He is stated in the record to have been the secretary (kāryakartta) to the Vijayanagar king Vīra-Veṅkaṭapatidēva or Venkaṭa I who reigned between 1586 and 1614 A D. The given date Ānanda sam. Chayitra ba. 5 corresponded to Sunday, 20th March 1614 A.D. during Veṅkaṭapatirāya's reign.

11

On a stone built into the platform of the Nandikamba in front of the Sōmēśvara temple at the same place.

Size $1\frac{1}{4}' \times 5'$.

ಅದೇ ಮುಳುಬಾಗಿಲು ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗೆ ನಂದಿಕಂಬದ ಕಟ್ಟಿಗೆ ಹಾಕಿರುವ ಕಲ್ಲು.
ಎಡಗಡೆ ಕೆಳಗಡೆ ಹೋಗಿದೆ.

ಪ್ರಮಾಣ ೧೪'×೫'

1. . . . . ಜಯಾಭ್ಯುದಯ
2. . . . . ಯ ಖರನಂವತ್ಸ

3. . . . . ಮನ್ಮಹಾಹರಿಹ
4. . . . . ರಾಯಮಹಾರಾಯ
5. . . . . ವಾಗಿ ಪೃಥ್ವಿರಾಜ್ಯಂ
6. . . . . ಕಾಲದಲಿ ಮುಳುವಾ

Note.

This is only a fragmentary record, portions of the stone to the left and below having broken and lost. This stone piece is now fixed to the platform of the Nandikamba in front of the Sōmēśvara temple at Muḷubāgal. It belongs to the reign of the Vijayanagar king Harihara (I) and probably refers to some grant made at Muḷubagal in the year Khara corresponding perhaps to 1351 A.D. All the other details in the record are lost.

12

On a pillar lying by the side of the road in front of the Vīrabhadrasvāmi temple at the same place.

ಆದೇ ಮುಳುಬಾಗಿಲು ಕಸಬಾ ವೀರಭದ್ರಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಎದುರಿಗೆ ರಸ್ತೆ ಪಕ್ಕದಲ್ಲಿ ಬಿದ್ದಿರುವ ಕಂಬದಲ್ಲಿ ಬರೆದಿರುವುದು.

(ಮೇಲ್ಗಡೆ ಭಕ್ತನು ಕೈಜೋಡಿಸಿ ನಿಂತಿರುವನು.)

1. ತಿಂಮಣನಾ
2. ಯಕನ ಸೇವಾ
3. ವಿರೋಧಿಕ್ರುತು ಸಂ
4. ತ್ಸರ ಜ್ಯೇಷ್ಟ ಬಹುಳ 30 ಲು
5. ಶ್ರೀಮತು ಮಹತ್ತು ಮಠದ ಸಿ
6. ಹಾಸನ ಕಲಿಯಮಲ್ಲಿಕಾರ್ಜುನ
7. ದೇವರ ಮಟಕೆ ಕೊಟ್ಟ
8. . . . . .

Transliteration.

1. Timmaṇa nā
2. yakana sēvā
3. Virōdhikrutu saṃ-
4. tsara Jyēshṭa bahuḷa 30 lu
5. śrīmatu Mahattu maṭhada si-
6. hāsana Kaliya Mallikārjuna
7. dēvara maṭake koṭṭa
8. . . . . .

Translation.

The service of Timmaṇa Nāyaka. On the 30th of the dark half of Jyēshṭa in the year Virōdhikṛitu (Timmaṇa Nāyaka) granted to the matt of the god Kaliya Mallikārjuna dēva of the illustrious Mahattu maṭhada simhāsana. . . . . .

Note.

The last portion of the record is worn out and hence the record is incomplete. It records the grant of some gift to the Mahattina maṭha at the place by one Thimmaṇa Nāyaka. The record is on a pillar on which the figure of the donee is also carved. It is highly probable that Timmaṇṇa Nāyaka caused a portion of the matt buildings to be constructed and made over the same to the matt.

Regarding the date no Śaka year is given. The characters appear to belong to the 16th or 17th century A.D.

13

On a vīragal near the Sādalamma temple to the south of the village Sādali.

ಸಾದಲ ಹೋಬಳಿ ಸಾದಲ್ಲೀ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣ ಸಾದಲಮ್ಮನ ದೇವಸ್ಥಾನದ ಸಮೀಪದಲ್ಲಿರುವ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀ ನೊಬಂಬರು ಪ್ರಿತಿವೀರಾಜ್ಯಂ ಕೆಯೆ
2. ಅಣ್ಣಿಕರು
3. ಕಚೆಯ ಗ
4. ವುಂಡರ ಮ
5. ಗ ಗರುಗ
6. ಯ್ಯ ಕೊದಟಿ
7. ಯುದ್ಧಾಗ್ರಣ್ಣ
8. ಗಾಜುಮಮ .
9. ಸರರ ತಟಿ .
10. ದು ಸತ್ತಂ

Transliteration.

1. svasti śrī Noḷambaru pritivī-rājyaṃ keye
2. Aṇṇikaru
3. Kacheyaga-
4. vuṇḍara ma-
5. ga Garuga-
6. yya Kodaḷi
7. Yuddhāgraṇṇa
8. Gājumama .
9. sarara taḷti .
10. du sattaṃ

Note.

This vīragal belongs to the reign of a Noḷamba king who is mentioned in the record merely as śrī Noḷambaru. But as the other name Aṇṇikaru of the record appears to be the same as Aṇṇiga or Bīra Noḷamba, the ruler Noḷambaru mentioned in the record might have been Aṇṇiga's father Ayyapa who ruled the Noḷamba kingdom during the 10th century A.D. The vīragal records the fight and death of a hero named Garugayya, son of Kacheyagavuṇḍa, in a battle at Kodaḷi against Gājumamarasa.

No date is given. The characters belong to about the 10th century A.D.

MANDYA DISTRICT.

14

On a stone brindāvana in front of the Narasimha temple on the Narasimha-dēvara guḍḍa near Sātanūr, Maṇḍya hobli.

ಸಾತನೂರಿನ ಹತ್ತಿರ ಇರುವ ನರಸಿಂಹದೇವರ ಗುಡ್ಡದ ಮೇಲೆ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಮುಂಭಾಗದಲ್ಲಿರುವ ಕಲ್ಲಿನ ಬೃಂದಾವನದ ಮೇಲೆ.

1. ಕ್ರೋದಿ ಸಂವತ್ಸರದ ಜ್ಯೈತ್ರ ಬಹು
2. ಳ ದನಮಿಯಲು ಪ್ರತಿಷ್ಠೆ

Note.

This short record merely gives the date on which the stone brindāvana was constructed. No donee is mentioned. Regarding the date also no Śaka year is given. As the characters appear to belong to about the 18th century A.D. the given date, *viz.*, Krōdi sam. Chaitra bahuḷa daśami possibly corresponds to Thursday, 15th April 1784 A.D.

15

On a stone built into the roof of the kitchen of the Narasimhasvāmi temple at Maddūr, Maddur taluk.

ಮದ್ದೂರು ತಾಲ್ಲೂಕು ಕಸಬ ಹೋಬಳಿ ಮದ್ದೂರಿನಲ್ಲಿ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಸ್ಥಾನದ ಮಡಪಳ್ಳಿ ಮೇಲ್ಛಾವಣಿಗೆ ಹಾಸಿರುವ ಕಲ್ಲಿನಲ್ಲಿ.

1. . . . . , .
2. . . . . ಸ್ತಂಭಾಯ ಶಂಭವೆ॥ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಭುವನಾ
3. ಶ್ರಯ ಶ್ರೀಪ್ರಿಥುವೀವಲ್ಲಭಂ ಮಹಾರಾಜಾಧಿ ರಾಜಪರಮೇಶ್ವ
4. ರಂ ಪರಮಭಟ್ಟಾರಕಂ ದ್ವಾರಾವತೀ ಪುರವರಾಧೀಶ್ವ(ರಂ) ಯಾದ
5. ವ ಕುಲಾಂಬರದ್ಯುಮಣಿ ಸರ್ವ್ವಗ್ಗ ಚೂಡಾಮಣಿ ಮಲ
6. ರಾಜರಾಜ ಮಲಪರೊಳು ಗಂಡ ಗಂಡಭೇ
7. ರುಂಡ ಕದನಪ್ರಚಂಡ ಯೇಕಾಂಗವೀರ ಅಸಹಾ
8. ಯ ಶೂರ ಶನಿವಾರಸಿದ್ಧಿ ಗಿರಿದುರ್ಗ್ಗಮಲ್ಲ ಛಲದಂ
9. ಕ **ರಾಮರಾಮ** ಮೈರಿಮೈರೀಭಕಂಠೀರವ ಮಗರ ರಾ
10. ಜ್ಯ ನಿರ್ಮೂಲ ಚೋಳಪಾಂಡ್ಯ ಪ್ರತಿಷ್ಠಾಚಾರ್ಯ್ಯ ನಿನ್ಸ
11. ಂಕ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀ ವೀರನಾರಸಿಂಹ
12. ದೇವರ್ಸರು ಪೃಥ್ವೀರಾಜ್ಯಂ ಗೈಯುತ್ತ ದೋರಸಮುದ್ರದಲೂ ಸುಖ
13. ಸಂಕಥಾವಿನೋದದಿಂದಿಹಲ್ಲಿ ಶಕವರುಷ ೧೨೪೭
14. ಕ್ರೋಧನಸಂವಛರದ ಚಯಿತ್ರ ಸು ೧೩ಲು ಶ್ರೀಮನುಮಹಾಮ
15. ಂಡಲೇಶ್ವರಂ ಕಮಳರಾಜ ತಂಮಯಂ ನಾಗರಸರು ಶ್ರೀಮತು
16. . . . . ಲಸ ವಾದ . . . . ಳಮಹಾಪ್ರಭು
17. . . . . ಪಮಗಳು . . . . . ಯು
18. . . . . ಡಿಯ . . ಸಿ . . . . . ಬಿಟ್ಟ . .
19. . . . . ಸ್ತಿ ಸಮಸ್ತ ಭುವನ ವಿಖ್ಯಾತ . . . ಸಂದಿನಾಡವೀರ
20. . ಮುಖ್ಯವಾದ . ಲಮಹಮಹಕೆ ಹದಿನೆಂಟು . . ಪುರ . .
21. ಕಬ್ಬಿಯ . . . . ಯ . . . . . .
22. . ಱ . . . . ಗಂಬೀರಬಿಂದಾ . ಕೆ . .
23. ಭೂಕರೇರಪಂಚಾಳ . . . . ಹದಿನೆಂಟುಸಮಯದವರಿ . .
24. ಸ. ಣವಕಟ್ಟುಮಾಡಿ . . ಶಿಲಾಶಾಸನದ ಕ್ರಮವೆಂತೆಂದ
25. . . ವಾಡಿಯರಿಗ್ಗೆ . . . . . ಯ್ಯ . . ಸಲ್ಲುಉದು . .
26. . . ಆಗುಮು . ದೆ . . . . ಲಾಗುಂಮುಂದಣ
27. . . . . ॥ಇಮಯ್ಯಾದೆಯಲ್ಲಿ ಎಂದೆಂ
28. . ಪ್ರತಿ . . . . . .
29. ಯೊದವೆ ತಂಮಂಗೆ ತಂಮನೆ ॥ ಅಂಣಂಗೆ ಹಾದರ . .
30. ಕ . ವಿಯ . ಮಾನ್ಯ ಆರಕೊಲದವರ ವಾದರೆಕೆಱುಗೆಕೆಯಿಮಂತೆತ್ತು
31. ಯೆ . . . . . : . ಯಾಗಿ ಸತ್ತಡೆನಗಳು ಗಾಣಿಮಾರುಯಿಂದ
32. . ಸಮಸ್ತ . . . ೳರು ನಾಡರ್ಸರು ಬಿಮಿ ಸೆಟ್ಟಿ ಯೋಗಗೌಡಪಟ್ಟಸ್ವಮಿಗ

33. . . . . ಶಿಲಾಶಾಸನಕೆ ಮಂಗಳಮಹಾ ಶ್ರೀ ಶ್ರೀ
34. . . . . ನಮಿತ್ರರ ಬರಹ। ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

Note.

This inscription is noticed by Mr. R. Narasimhachar in M.A.R. 1919, p. 32. The stone on which it is engraved is built into the roof of the kitchen of the Narasimha temple at Maddur. It is dated in 1325 and refers itself wrongly to the reign of Narasimha III instead of to that of Ballāḷa III. It is mostly worn out and seems to record that when (with usual titles) the nissanka-pratāpachakravarti śrī-vīra-Narasimha-Dēvarasa was in the residence of Dōrasamudra ruling the kingdom in peace and wisdom, the mahāmaṇḍalēśvara Kamaḷarāja Tammaya, Nāgarasa, the mahā-prabhu . . . and others having assembled, a settlement was made with regard to the duties and privileges of the 18 samayas. The writer of the record was . . . namitra.

16

On a stone to the west of Māyigagauḍa's land to the south of the village Konnāpura of Halagūr hobḷi, Maḷavaḷḷi taluk.

Size $4' \times 2\frac{1}{2}'$.

ಮಳವಳ್ಳಿ ತಾಲ್ಲೂಕು ಹಲಗೂರು ಹೋಬಳಿ ಹಲಗೂರು ಗ್ರಾಮಕ್ಕೆ ಈಶಾನ್ಯ ಕೊನ್ನಾಪುರ ಗ್ರಾಮಕ್ಕೆ ದಕ್ಷಿಣದಲ್ಲಿ ಕೊನ್ನಾಪುರದ ಕುರಿಸಿದ್ದೇಗೌಡನ ಮಾಯಿಗಗೌಡನ ಮಗ ಮಾಯಿಗಗೌಡನ ಹೊಲದ ಪಶ್ಚಿಮ ದಿಕ್ಕಿನಲ್ಲಿರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ ೪′ × ೨½′.

(ಕಲ್ಲಿನ ಎಡಬಲ ಭಾಗಗಳಲ್ಲಿ ಅಕ್ಷರಗಳು ಹೋಗಿವೆ.)

1. . . . . ಮನು ಮಹಾ ಮಂಡಲೇಶ್ವರಂ ತ್ರಿಭುವನ . . . .
2. . . . . ಮೇಶ್ವರಂ ಯಾದವ ಕುಳಾಂಬರ ದ್ಯುಮಣಿ . . .
3. . . . . ಮಲಪರೊಳು ಗಂಡ ಮಲಪ . . . . . .
4. . . . . ತಳಕಾಡು ಗಂಗವಾಡಿ ನೊಳಂಬವಾಡಿ . . . . .
5. . . . . ಉಚ್ಚಂಗಿ ಬನವಸೆ ಹಾನುಂಗಲ್ಲು ಹಲಸಿಗೆ . . . .
6. . . . . ಡ ಭುಜಬಳ ವೀರ ಗಂಗ ವಿಷ್ಣುವರ್ಧನ ಹೊಯ್ಸಳ . .
7. . . . . ದೇವರು ದುಷ್ಟ ನಿಗ್ರಹ ಶಿಷ್ಟ ಪ್ರತಿಪಾಳನಮಂ . . .
8. . . . . ಕತಾ ವಿನೋದದಿಂ ದೋರಸಮುದ್ರದ ನೆಲವೀಡಿನಲು . .
9. . . . . ರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತಿರೆ ಸಕವರುಸಂಸಾಸಿರದ . . .
10. . . . . ವಿ ಸಂವಚರದ ಪೋಸ್ಯ ಮಾಸದ ಸುದ್ದ . . . . .
11. . . . . ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಾಣದಂದು
12. . . . . ದ ಶ್ರೀನಾರಸಿಂಘ ಚತುರ್ದ್ದೀದಿ ಮಂಗಲದ
13. . . . . ಸ್ವಯಂಬು ಮೈಜನಾಥ ದೇವರ ನಂದಾ ದೀವಿಗೆ
14. . . . . ನೈವೇದ್ಯಕ್ಕಂ ಪರಿಚಾರಕರ್ಗಂ ಹಲಗೂರ
15. . . . . ತಾಮ್ರ ಶಾಸನ ಸೀಮೆ ಸಹಿತಂ . . . . .
16. . . . . ನಿಯಮ ಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನ ಧಾರಣ ಮೌ . . . .
17. . . . . ಜಪ ಸಮಾಧಿ ಗುಣ ಸ್ವರೂಪರುಂ . . . . .
18. . . . . ಪಂಚ ಮಠ ಸ್ಥಾನಾಪತಿಗಳಪ್ಪ . . . . .
19. . . . . ಜೀಯರ ಪುತ್ರಂ . . . ಬಪ್ಪೆಯಾ
20. . . . . ಸಲುವಂತಾಗಿ ಧಾರಾಪೂರ್ವಕಂ . . . . .
21. . . . . ನಡೆವುದಕಂ ರಾಜ ಬಿಹಸಹಿತಂ . . . . .
22. . . . . ಸ್ವಾಧ್ಯಾಯ ಧ್ಯಾನ ಧಾರಣ ಮೌನಾನುಷ್ಠಾನ . . . . .

23. . . . . ನಂಪನ್ನರಪ್ಪ ಹಿರಿಯ ಗುರುಗಳು ನಂಭುದೇವರು . . . . .
24. . . . . ಮೈಜನಾಥ ದೇವರಿಗೆ ಶಿಲಾ ಶಾಸನ ವೃತ್ತಿನು . . . . .
25. . . . . ಮುಂವಿಟ್ಟು ಶ್ರೀ ಬಿಟ್ಟಿದೇವರು ಬೆಸಸಲು ಆ ಕಾರು . . . .
26. . . . . ಕೊಂಡು ಶ್ರೀ ಮನು ಮಹಾ ಪ್ರಧಾನಂ ಜಡೆಯದ
27. . . . . ಸಸಲು ಬೆಸನಯಾಡ ಹೆಗ್ಗಡೆ ಕೈಕೊಂಡು ದೇವಾಲ್ಯ . . . . .
28. . . . . ಆಸಾನನ ಪ್ರತಿಷ್ಠೆಯಂ ಮಾಡಿದರು ಪಂಚ ಪ್ರಧಾನ . . . . .
29. . . . . ದಿವ್ಯ ವಚನದಿಂ ನುಂಕ ಆಗಂತುಕನಹ ಬಾಧೆ ಪರಿಹಾ
30. ರವಾಗಿ ಬಿಟ್ಟದತ್ತಿ ತತು ದೇವಾಲ್ಯದ ಸ್ಥಾನಮಂ ಶ್ರೀ ಮೈಜನಾಥ
31. ದೇವರ ದೇವ ದಾನಕ್ಕೆ ಹಲಗೂರ ಮುಂದೆ ಸಾಸನ ಪ್ರತಿಷ್ಠೆಯಂ ಮಾಡಿ
32. ಆಚಂದ್ರತಾರಂ ಸಲುವಂತಾಗಿ ಬಿಟ್ಟದತ್ತಿ ಶ್ರೀಯುಂ ಗೌರಿಯುಂ ಸರೋಜದ
33. . . . . ಸರ್ವನು ಧಾತ್ರಿಯುಂ ನರಸಿಹ್ಮನಾದ ಹರಿಯುಂ . . . . .
34. . . . . ಳಬದಾಕರು ಶ್ರೀಯಂ ತಾಳ್ದಿದ ವಿಪ್ರಯಶಃ ತಿಳಕ ಹೊಯ್ಸಳಂಗೆ ಕೂರ್ತು
35. . . . . ಆಯುಂ ಶ್ರೀಯುಮನಿತ್ತು ರಕ್ಷಿಕ್ಕೆ ಸುರರುಮಾ ಹರಿಯು . . .
36. ಸುದತ್ತಂ ಪರದತ್ತಂ ವಾಯೋ ಹರೇತಿ ವಸುಂಧರಾ ಷಷ್ಟಿ ವರಿಷ ಸಹ
37. ಸ್ಯಾಣಿ ವಿಷ್ಟಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿ . . . ಇಂತೀ ದಾನವ ಕೆಡಿಸಿದವ
38. ಸಂಕ್ರಮಾಣದಂದು ಕುರುಕ್ಷೇತ್ರ ವಾರಣಾಸಿಯಲಿ
39. ಬ್ರಾಹ್ಮಣರ ಕೊಂದ ಪಾಪ। ಈ ಧರ್ಮ ಕೆಡದೆ ನಡೆಇಸುವ ನಾವಾರಣಾಸಿ
40. . . . . .

Transliteration.

1. . . . . manu mahā-maṃḍalēsvaraṃ tribhuvana . . . . .
2. . . . . mēsvaraṃ Yādava-kuḷāṃbara-dyumaṇi . . . .
3. . . . . malaparoḷu-gaṃḍa malapa . . . .
4. . . . . Taḷakāḍu Gaṃgavāḍi Noḷambavāḍi . . . .
5. . . . . Uchchaṃgi Banavase Hānuṃgallu Halasige
6. . . . . ḍa bhujabaḷa Vīra-Gaṃga Vishṇuvardhana Hoysaḷa . .
7. . . . . dēvaru dushṭa-nigraha śishṭa-pratipāḷanamaṃ . . . .
8. . . . . katā vinōdadiṃ Dōrasamudrada nelevīḍinalu
9. . . . . rājyaṃ geyyuttire Sakavarushaṃ sāsirada . . . .
10. . . . . vi saṃvacharada Pōsyamāsada sudda . . . .
11. . . . . Uttarāyaṇa saṃkramāṇadaṃdu . . . .
12. . . . . da śrī Nārasiṃgha chaturvēdi-maṃgalada
13. . . . . Svayaṃbhu Vaijanātha-dēvara naṃdādīvige
14. . . . . naivēdyakkaṃ parichārakargaṃ Halagūra . . . .
15. . . . . tāmraśāsana sīme sahitaṃ . . . .
16. . . . . niyama svādhyāya dhyāna dhāraṇa-mau . . . .
17. . . . . japa samādhi guṇa svarūparuṃ
18. . . . . paṃchamaṭha sthānāpatigaḷappa
19. . . . . jīyaraputraṃ . . . oppeyā
20. . . . . saluvaṃtāgi dhārāpūrvakaṃ
21. . . . . naḍevudakaṃ rāja biha sahitaṃ
22. . . . . svādhyāya dhyāna dhāraṇa maunānushṭāna
23. . . . . saṃpannarappa Hiriyagurugaḷu Saṃbhudēvara
24 . . . . Vaijanātha dēvarige śilāśāsana vṛittinu
25. . . . . muṃdiṭṭu śrī Biṭṭidēvaru besasalu ā kāru-
26. . . . . koṃḍu śrīmanu mahāpradhānaṃ Jaḍeyada
27. . . . . sasalu besana Yāḍa Heggaḍe kai koṃḍu dēvālya

28. . . . . ā sāsana pratishṭeyaṃ māḍidaru paṃchapradhāna
29. . . . . divya vachanadiṃ suṃka āgaṃtuka saha bādhe parihā-
30. ravāgi biṭṭa datti tatu dēvālyada sthānamaṃ śrī Vaijanātha
31. dēvara dēvadānakke Halagūra muṃde śāsana pratishṭeyaṃ māḍi
32. āchaṃdratāraṃ saluvaṃtāgi biṭṭa datti Śrīyuṃ Gauriyuṃ sarōjadau-
33. . . . . Sarvanu dhātriyuṃ Narasihmanāda Hariyuṃ
34. . . . . ḷa badākaru Śrīyaṃ tāḷdida vipra yaśaḥ tiḷaka Hoysaḷaṃge kūrtu
35. . . . . āyuṃ śrīyumanittu rakshikke Surarum ā Hariyu
36. sudattaṃ paradattaṃ vā yō harēti vasuṃdharā shashṭi varisha saha-
37. srāṇi vishṭāyāṃ jāyatē krimi iṃtīdānava keḍisidava
38. Saṃkramāṇadaṃdu Kurukshētra Vāraṇāsiyali
39. Brāhmaṇara koṃda pāpa | ī dharma keḍade naḍeisuvanā Vāraṇāsi-
40. . . . . .

Note.

The stone on which the present inscription is engraved is worn out on either of the sides thus making the complete reading of the record impossible. The record begins with the introduction of the Hoysaḷa king Vishṇuvardhana and states that while the illustrious mahāmaṇḍalēśvara Tribhuvanamalla [rāja] paramēśvara, a crest jewel of the Yādava race, malaparoḷu gaṇḍa, conqueror of Taḷakāḍu, Gaṅgavāḍi, Noḷambavāḍi, Uchchaṅgi, Banavase, Hānuṅgalu Halasige, etc., bhujabala Vīragaṅga Vishṇuvardhana Hoysaḷa dēvaru was ruling the kingdom of earth punishing the wicked and protecting the good with Dōrasamudra as his capital; on the day of Uttarāyaṇa sankramaṇa of the bright half of Pushya in the year [Paridhāvi] being the Śaka year [1054] the king has ordered a grant, probably some lands in the village Halagūr, to be made for the perpetual lamp, food offerings and maintenance of the temple servants of god Svayambhu Vaijanātha at Śrī Narasingha Chaturvēdimangala. His order was carried out by his mahāpradhāna Jaḍeya [daṇḍanayaka] at whose orders Yāḍa Heggaḍe set up the inscription stone in front of the village Halagūr. The name of the priest to whom the grant was made, is lost. The record ends with a benedictory and an imprecatory verses.

17

On a triśūla stone at the same place.

Size 3′×1½′.

ಅದೇ ಮಾಯಿಗೌಡನ ಹೊಲದಲ್ಲಿರುವ ತ್ರಿಶೂಲದ ಕಲ್ಲು; ಪೂರ್ವಮುಖದಲ್ಲಿ ತ್ರಿಶೂಲವಿದೆ, ಪಶ್ಚಿಮಮುಖದಲ್ಲಿ ಅಕ್ಷರಗಳಿವೆ.

ಪ್ರಮಾಣ ೩′×೧½′

1. . . . ಸುಂಕದ . . .
2. . . . . ಅಧಿಕಾರಿಗಳು ಆಪ
3. . . . . ದ್ಯಾವಣಂಗಳು
4. . . . ಣ ಹಿದ . . . .
5. ನಡವಂತಾಗಿ ಬಾರದ
6. ಶ್ರೀ ಸ್ವಯಂಭುವೇಶ್ವರ
7. ದೇವರದೇವದಾನ
8. ಕ್ಕೆ ಹಲುಗೂರಸುಂಕ

9. ಆಗಾಮಿಕ ಮಗ್ಗದೆಱೆ
10. ಗಾಣದತೆಱೆ ಇವಂ ಶ್ರೀ
11. ವಇಜನಾತ ನನ್ದಾ
12. ದೀವಿಗೆಧಾರಾಪೂರ್ವಕಂ ಮಾಡಿ
13. ಕೊಟ್ಟಪತ್ರ ಚಂದ್ರ ಆರ್ಕವರಂ
14. ಈ ಧರ್ಮ್ಮಮಂ ಅಳು
15. ಪಿದರು ಗಂಗೆಯತ
16. ಡಿಲು ಕವಿಲೆಯ ಬ್ರಾಹ್ಮಣ
17. ನ ಕೊಂನ್ದ ಬ್ರಹ್ಮಾತಿ
18. ಯ ಹೋದಂ ನುದತಂ ಪ
19. ರದತಂವಾ ಯೋಹರೇತ
20. ವಸುಂಧರಾ ಷಷ್ಟಿವರಿ
21. ಷ ಸಹಸ್ರಾಣಿ ವಿಷ್ಟಾಯಾಂ
22. ಜಾಯತೆ ಕ್ರಿಮಿಃ।

Transliteration.

1. . . . suṃkada . . . .
2. . . . . adhikārigaḷuāpa
3. . . . . Dyāvaṇaṃgaḷu
4. . . . . ṇahida . . . .
5. naḍavaṃtāgi bārada
6. śrī Svayaṃbhuvēsvara
7. dēvara dēvadāna-
8. kke Halugūru suṃka
9. āgāmika maggaḍeṛe
10. gāṇateṛe ivaṃ śrī
11. Vaijanāta naṃdā
12. dīvige dhārāpūrvakaṃ māḍi
13. koṭṭa patra chaṃdra arkavaraṃ
14. ī dharmmamaṃ aḷu-
15. pidavaru Gaṃgeya ta-
16. ḍilu kavileyaṃ Brāhmaṇa-
17. na koṃda Brahmāti-
18. ya hōdaṃ‖ sudataṃ pa-
19. ra dataṃ vā yō harēta
20. vasuṃdharā shashṭi vari-
21. sha sahasrāṇi vishṭāyāṃ
22. jāyate krimiḥ ।

Note.

This is another record at the same place, the top portion of which is worn out and lost. It also refers to a grant made to the god Vaijanātha or Svayambhuvēśvara. The grant which consisted of some taxes like toll at Halagūr, tax on looms and tax on oil mills, was made by Dyāvaṇṇa, a tax officer. The date and other details are lost. The grant was made for the perpetual lamp of the god. The record ends with the usual imprecation.

MYSORE DISTRICT

18

At Hārōhaḷḷi of Varuṇa hobli, on a stone in front of the Nañjuṇḍēśvara temple.

Size 5′×6′

ವರುಣದ ಹೋಬಳಿ ಹಾರೋಹಳ್ಳಿ ಗ್ರಾಮದ ನಂಜುಂಡೇಶ್ವರ ದೇವಸ್ಥಾನದ ಎದುರಿಗೆ ಇರುವ ಕಲ್ಲು.

ಪ್ರಮಾಣ ೫′×೬′

ಮೇಲ್ಭಾಗ ಸವೆದು ಹೋಗಿದೆ
(ಇದರ ಮಗ್ಗಲಲ್ಲಿ ಎರಡು ವರಾಹಗಳಿವೆ.)

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಪ್ರತಾಪ ಚಕ್ರ . . . .
2. . . . .
3. ಸಮುದ್ರದಲು ಸುಖ ಸಂಕಥಾ . . .
4. ರಲು ಶಕ . . . .
5. . . . .
6. . . . .
7. . . . .
8. . . . .
9. . . . .
10. ಗೌಡ ಪ್ರಭು . . . . ನಂ ಗಳು
11. . . . .
12. . . . . ಗುಣ . . . .
13. . . . .
14. . . . . ಪ್ರತಿಪಾಳ
15. ಕರುಂ
16. ಕುಮಾರ . . . .
17. . . . .
18. . . . . ಪ್ರಭುಗವು
19. ಡುಗಳು ಕೊಟ್ಟ ಶಾಸನದ ಕ್ರಮ
20. ವೆಂತೆಂದರೆ . . . .
21. ನಾರಸಿಂಹ ದೇವರಸರು ಪೂರ್ವ್ವದ
22. ಲಿ ಆ ಸೋಮನಾಥಪುರದ ಗ್ರಾಮ
23. ಮಧ್ಯದಲಿ ಪ್ರಸಂನ್ನ ಕೇಶವ ದೇವ
24. ರು ಗೋಪಾಳ ದೇವರು ಜನಾರ್ದ್ದನ ದೇ
25. ವರು ಪರಿಸೂತ್ರದಲ ಈಜುವ ಈ
26. ನಾಲ್ಕು ದೇವರುಗಳು ಲಕ್ಷ್ಮೀನರಸಿಂಹ
27. ದೇವರು ಮ . . . . ರಂಗ ನಾ .
28. ದೇವರು ಯಿಂತೀ ನಾಲ್ಕು ದೇವರುಗಳ ಅಮೃತ
29. ಪಡಿಗೆ ಎಡತೊಡೆ ನಾಡೊಳಗೆ ಧಾರಾ ಪೂರ್ವ್ವಕ
30. ಮಾಡಿ ಕೊಟ್ಟ ಹಾದರಿವಾಗಿಲು ಸಾಹಳಿ ಕಾ
31. ಲುವಳಿ ವೊಳಗಾದ . . . . ಚತು
32. ಸ್ಸೀಮಾ ಸಮನ್ವಿತವಾಗಿ . . . .
33. . . . . ಕಾಣಿಕೆ . . . . ಹರಿವಾಣ
34. . . . . ಸೇಸೆ ಕುದುರೆ ಸುಂಕ ಪುರದ ಹದಿ

35. ಕೆ ಕಿಱುಕುಳ ಮಳವೆಯ ಮುಂ
36. ತಾದ ನಾಡ . . . . ಟಹರಿಕೆ
37. . . . . ನೂ ಯಿವನು . . . . ಕೇಸವ ದೇ
38. ವರೊಳಗಾದ ದೇವರುಗಳಿಗೆ ಆ ತೊಱೆನಾ
39. ಡನ . . . . ಮಹಾಪ್ರಭು ಗೌಡುಗಳು ಆ
40. ಚಂದ್ರಾರ್ಕ್ಕ ಸರ್ವ್ವಮಾನ್ಯವಾಗಿ ಬಿಟ್ಟ ಸರ್ವ
41. ಬಾಧಾ ಪರಿಹಾರವಾಗಿ ಧಾರಾ ಪೂರ್ವ್ವಕ
42. ಂ ಮಾಡಿಕೊಟ್ಟ ಶಾಸನ ॥ ಸ್ವದತ್ತಂ ಪ
43. ರ ದತ್ತಂ ವಾ ಯೋಹರೇತಿ ವಸುಂ
44. ಧರಾ ಷಷ್ಟಿರ್ವ್ವರ್ಷ ಸಹಸ್ರಾಣಿವಿ
45. ಷ್ಟಾಯಾಂ ಜಾಯತೇ ಕ್ರಿಮಿಃ ॥ ಯಿಂತ
46. ಪ್ಪುದಕ್ಕೆ ಆ ಹದಿನಾಲ್ಕು ನಾಡಸ
47. ಮಸ್ತ ಮಹಾಪ್ರಭು ಗೌಡುಗ
48. ಳೊಪ್ಪ ಸ್ವಹಸ್ತದೊಪ್ಪ ಯಿಂತಪ್ಪುದ
49. ಕ್ಕೆ ಆ ಹದಿನಾಡು ಗೌಡ ಒ
50. ಪ್ಪ ॥ ಶ್ರೀ ಸೋಮನಾಥ್ಥ ॥

Note.

The top portion of the pillar on which the present record is engraved is very much worn out thus making the complete reading impossible. The record registers the grant of the village Hādarivāgilu together with its hamlets free of certain taxes like *sēse*, tax on horses, *kirukuḷa*, *maḷaveya*, etc. for the food offerings of the gods Prasanna Kēśava, Gōpāla and Janārdana consecrated at Sōmanāthapura by king Narasimha and also of the other gods around these, like Lakshmīnarasimha and Raṅganātha. The grant was made by the samasta mahāprabhu gauḍugaḷu of Torenāḍ and the same was witnessed by the Gauḍas of fourteen nāḍs. The record contains the usual imprecatory verse svadattam paradattam, etc. The date is lost. The characters appear to belong to about the 13th or 14th century A.D.

19

On a stone to the north of the Sōmēśvara temple at Suttūr, Biḷikere hobli.
(Top portion is broken).
Size 5′ × 4′.

ನಂಜನಗೂಡು ತಾಲ್ಲೂಕು ಬಿಳಿಕೆರೆ ಹೋಬಳಿ ಸುತ್ತೂರು ಸೋಮೇಶ್ವರ ದೇವಸ್ಥಾನದ ಉತ್ತರ ಕಡೆ ಗೋಡೆ ಸಮೀಪದಲ್ಲಿ ನಟ್ಟ ಕಲ್ಲು.

(ಮೇಲ್ಗಡೆ ಹೋಗಿದೆ)
ಪ್ರಮಾಣ ೫′×೪′

I ಪಟ್ಟಿ—

1. . . . . ನೂರ ನೆಲೆ
2. ವೀಡಿನಲು ಪ್ರಿಥುವಿ ರಾಜ್ಯಂ ಗೆಯ್ಯುತ್ತಮಿರಲು ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ಶ್ರೀಮ ಕುಮಾ
3. ರ ಲಕ್ಷ್ಮೀದೇವ ದಂಡನಾಯಕರು ಸಾತಿವೂರ ಕಾಳೆಗದೊ
4. ಸಕ [ವ] ರಿಷ ೧೧೧೮ ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರದ ಹಿರಿಯ
5. ನಾಡೆಡನಾಡ ಸೊತ್ತಿಯೂರ ಶತ್ರು ಗಂಡಕ್ಕೆಳಿಸೆ ಯಭರಸಾ
6. ಲೆಯನ ತಂಮ್ಮಂ ಮುಂಡೆಯಣಂ ಹಲಬರಂ ಕೊಂದು

Transliteration.

I Band—

1. . . . . nūra nele
2. vīḍinalu prithuvi rājyaṃ geyyuttam iralu tat pādapadmōpajīvi śrīma Kumā
3. ra Lakshmīdēva daṃḍanāyakaru Sātivūra kāḷegado
4. Saka [va] risha 1118 neya Rākshasa saṃvatsarada Hiriya-
5. nāḍ Eḍanāḍa Sottiyūra śatru gaṃdakkelise Yabharasā-
6. leyana tammaṃ Maṃcheyaṇaṃ halabaraṃ komdu . . . .

Note.

The top portion of the present vīragal is broken and lost. Though the name of the reigning king is lost, we can ascribe this record to Ballala II, as the date Ś 1118 belonged to his reign and also Lakshmīdhara Daṇḍanäyaka mentioned in the record was a famous general and a Garuḍa of Ballāḷa II. The vīragal records that when Lakshmīdhara Daṇḍanāyaka marched on Sātivūr, the present Suttūr, Mancheyaṇa, brother of Yabharasaleya, killed a good many and died. The vīragal is set up in his memory. Regarding the date only the Śaka and cyclic years are given and no other details. Ś 1118 Rākshasa sam. corresponds to 1196 A.D.

20

A second vīragal at the same place.
Size $4' \times 2\frac{1}{2}'$

ಅದೇ ಸ್ಥಳದಲ್ಲಿ ನೆಟ್ಟಿರುವ ಇನ್ನೊಂದು ವೀರಗಲ್ಲು
ಪ್ರಮಾಣ ೪′ × ೨½′

I ಪಟ್ಟಿ—

1. . . . .
2. ಯುತ್ತಿರಲು ಶ್ರೀಮನ್ಮಹಾ ಪ್ರಧಾನ ಹಿರಿಯ
3. ನಯಕ ಮಂಚಯ್ಯಂಗಳ ಬೆನದಿಂ ಮಲಿಸೆಟ್ಟಿ

II ಪಟ್ಟಿ—

4. ಮಗನೆಕ್ಕಟಿಗ ಚಿಕಣ ಕಣೆಯ ಲಾಬವರ ದೊಳು ಮೂ
5. ದಲಿಸಿ ಹುಕು ಹಲಬರಂ ತಿವಿದು ಸುರಲೋಕ ಪ್ರಾಪ್ತ

Transliteration.

I Band—

1. . . . .
2. yuttiralu śrīman mahāpradhāna Hiriya
3. nayaka Maṃchayyaṃgaḷa besadiṃ Maliseṭṭi

II Band—

4. magan Ekkaṭiga Chikaṇa kaṇeyalābavaradoḷu mū-
5. dalisi huku halabaraṃ tividu Suralōka prāpta

Note.

This is another vīragal at the same place which has lost its top portion. It records that at the order of the illustrious mahāpradhāna Manchayya, Ekkaṭiga Chikaṇa, son of Maliseṭṭi, fought in the battle, pierced many and died.

Manchayya, who is styled here as Mahāpradhana, was a general under Narasimha III, the Hoysaḷa Ruler. He is met with in several inscriptions of the neighbourhood (*see* E. C. III, Nanjangūḍ 92, 93 ; M.A.R. for the year 1936, No. 47, etc.). The date is lost and the characters belong to about the 13th century A.D.

21

On a stone at the village entrance at the same place Suttūr.
Size $1\frac{1}{2}' \times 2'$.
ಅದೇ ಸುತ್ತೂರು ಅಂಕದ ಬಾಗಿಲಲ್ಲಿರುವ ತುಂಡುಕಲ್ಲು.
ಪ್ರಮಾಣ ೧½' × ೨'.
ಮೇಲ್ಗಡೆ ಹೋಗಿದೆ.

1. ಸ್ವದತ್ತಂ ತನ್ನಿತ್ತುದಕ್ಕೆ ಪರದತ್ತಂವಾ ಪ
2. ಱರಿತ್ತುದಕ್ಕೆ ಓಹರೇತು ಅಟಿವೊ ವಸುನ್ಧ
3. ರಿ ಭೂಮಿಷೆಷ್ಟಿವರ್ಷ ಸಹಸ್ರಾಣಿ ಅ
4. ರವತ್ತು ಸಾವಿರವರ್ಷ ವಿಷ್ಠಾಯಾಂ ಜಾಯ
5. ತೆಕ್ರಿಮಿ ಪೆಲಪುಟುವಾಗಿ ಪುಟ್ಟುಗೆ

Note.

This fragmentary record is only the last portion of a big 10th century inscription. Though it contains only an imprecatory verse, it is curious as it gives word by word meaning in Kannaḍa of the famous Sanskrit imprecatory verse ' svadattam paradattam vā yō harētu vasundharā śashṭi varsha sahasrāṇi vishṭāyām jāyatē krimih.' The meaning of the verse is that he who confiscated his own gift of land or land gifted by others will be born as a worm in ordure for sixty thousand years.

SHIMOGA DISTRICT.

22

On a lingamudre stone in the land bearing survey No. 12 at Lakshmīsāgara, of Channagiri hobli.
ಚನ್ನಗಿರಿ ತಾಲ್ಲೂಕು ಕಸಬಾ ಹೋಬಳಿ ಲಕ್ಷ್ಮೀಸಾಗರ ಗ್ರಾಮದ ಸರ್ವೆ ನಂ. 12ನೆಯ ಹೊಲದಲ್ಲಿರುವ ಲಿಂಗಮುದ್ರೆ ಕಲ್ಲು.

1. ಂ ಮಹತ್ತಿನಮಟದ ಧರ್ಮ

Note.

This short inscription merely records that the land in which the inscription stone is situated was a grant of mahattina maṭha. Who granted the lands or when the grant was made, are not mentioned. Mahattina maṭhas came into prominence during the Keḷadi Nayak period. The characters also appear to belong to the 17th century A.D. From the next record it is known that there was a matt at Sante-bennūr to which probably the grant was made.

23

At the same place Lakshmīsāgara on a stone in the land bearing survey No. 16.
Size $5' \times 1\frac{1}{4}'$
ಅದೇ ಲಕ್ಷ್ಮೀಸಾಗರದ 16ನೆಯ ಸರ್ವೆ ನಂಬರಿನ ಹೊಲದಲ್ಲಿರುವ ಶಾಸನ.
ಪ್ರಮಾಣ ೫'×೧½'

ಸೂರ್ಯ ಲಿಂಗ ಚಂದ್ರ

1. ಗುರುಬಸವನ ಭಕ್ತಿ ಸಂತೆ ಬೆ [ಂ]
2. ನೂರ ಮಹತಿನಮಟ ದ

3. ರ್ಮಕೆ ಉತ್ತಾರವಾದ ಲಕ್ಷು
4. ಮಹಾಸಾಗರನಗದೆ ಗೆದೆ
5. ನ ಬನನ ಲಿಂಗ . . ವ
6. ಮೊಡೆಯ ಸದಮನಹ
7. ಳಿ

Note.

This is another record at the village Lakshmīsāgara which records a grant of land to the mahattina maṭha at Santebennūr. The present record also appears to belong to the 17th century A.D. paleographically as the previous one.

TUMKUR DISTRICT.

24

On a vīragal set up in front of the Mallēśvara temple at Huliyār.
ಹುಳಿಯಾರಿನಲ್ಲಿ ಮಲ್ಲೇಶ್ವರ ದೇವಸ್ಥಾನದ ಮುಂಭಾಗದಲ್ಲಿ ನೆಟ್ಟಿರುವ ವೀರಗಲ್ಲು.

1. ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಹೇವಿಳಂಬಿ ಸಂವತ್ಸರದ ಚೈತ್ರಬಹುಳ ನಷ್ಟಿ ಸೋಮವಾರದಂದು ಸಮಸ್ತ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ
2. . . . . ಶ್ರೀಮನ್ಮಹಾಮಣ್ಡಳೇಶ್ವರ . . . . ಸಿತಗರಗಂಡ . . . . ಗೋವಿದೇವಂ . . . . . .
3. . . . . ಕಾದಿಬಿದ್ದಲಿ . . . . . ಅ . . . . . ರಳಿಯ . . . . . .
4. . . . . ರಂ . . . ತರ . . . . . ಹು . . . ಗಲು . . . . . .

Note.

The stone on which the present vīragal is engraved is said to have been found in the earth buried and was recently removed and set up in front of the Mallēśvara temple where it now stands. The vīragal is very much worn out and hence the record is fragmentary.

The record belongs to the reign of Gōvidēva. This Gōvidēva was the ruler of Nirgunda and was a subordinate of the Hoysaḷas. Regarding the details of the Nirgunda family, please refer to the Annual Report of this department for the year 1943, pp. 97–99.

The record appears to refer itself to the fight and death of a hero (whose name is lost), in whose memory his son-in-law set up the present vīragal.

The details of the date, *viz.*, Hēviḷambi sam. Chaitra bahuḷa śashṭi Sōmavāra, correspond to Monday, 21st March 1177 A.D. during the reign of Gōvidēva.

25

On a bell in the Ranganātha temple at the same place.
ಅದೇ ಹುಳಿಯಾರಿನಲ್ಲಿ ರಂಗನಾಥಸ್ವಾಮಿ ದೇವಸ್ಥಾನದಲ್ಲಿರುವ ಗಂಟೆಯಮೇಲೆ.

1. ತಾ। ಸಂಜೀವಶೆಟ್ರ ಶೇವೆ.

Note.

This short record on a bell in the Ranganātha temple refers to the grant of the same bell to the god by one Sanjīva Seṭṭi. The first letter tā of the record is said to mean Tāḷangi which is a family name. The characters appear to belong to the early 19th century A.D.

26

On a big bell in the Narasimha temple at Sībi, Sira taluk.

ಸಿರಾ ತಾಲ್ಲೂಕು ಸೀಬಿಯಲ್ಲಿ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದಲ್ಲಿರುವ ದೊಡ್ಡಗಂಟೆಯಮೇಲೆ.

1. ಶುಭಮಸ್ತು ಸ್ವಸ್ತಿಶ್ರೀ ವಿಜಯಾಭ್ಯುದಯ ಶಾಲಿವಾಹನಶಕ ವ
2. ರುಶಾ ೧೬೮೩ನೆಯ ವಿಕ್ರಮನಾಮ ಸಂವತ್ಸರದ ಕಾರ್ತಿಕ ಶು
3. ೧೦ ಲೂ ಬಿಳಿಬೆಡಗಿಯರಸರು ಅಣಜಿನಾಗನಾಯಕಿತಿ
4. ಭೋಸವ ಯಿವರ ಕೊಮಾರ ಎಲ್ಲಪ ಲೊಕ್ಕಪ ಯಿವರ ಕೊಮಾ
5. ರ ಭೋಸವ ನಾಗಪ ನಾರಣಪ್ಪನೂ ಶ್ರೀ ಬಸವೇಶ್ವರ
6. ಗೆ ಮಾಡಿದ ಭಕ್ತಿ ॥ ಸ ೩೦.

Transliteration.

1. śubham astu svasti śrī vijayābhyudaya Śālivāhana Śaka va-
2. ruśa 1683 neya Vikramanāma saṃvatsarada Kārtika śu
3. 10 lū Biḷibeḍagiyarasaru, Aṇaji Nāga Nāyakiti
4. Bhōsava yivara Komāra Eellapa Lokkapa yivara Komā-
5. ra Bhōsava Nāgapa Nāraṇappanū śrī Basavēśvara-
6. ge māḍida bhakti ‖ sa 30.

Translation.

Be it well. On the 10th of the bright half of Kārtika in the year Vikrama being the 1683rd year of the victorious Śālivāhana era :

The service (grant) made to the god Basavēśvara by Bhōsava Nāgapa Nāraṇappa, son of Ellapa-lokkapa, himself the son of Bhōsava Biḷibeḍagiyarasa and Aṇaji Nāganāyakiti, (weight) 30 seers.

Note.

The record registers the grant of the bell on which it is inscribed to the god Basavēśvara by a person named Bhōsava Nāgapa Nāraṇappa. But at present the bell is in the Narasimha temple and thus it appears that it has been brought from some Basavēśvara temple. Where the Basavēśvara temple situated is not known. The record is dated in the Śaka year 1683 Vikrama sam. Kārttika śu. 10, which corresponds to Tuesday, the 18th of November 1760 A.D.

27

On the pedestal of the metallic image of Viśvaksēna, in the same Narasimhasvāmi temple.

ಅದೇ ನರಸಿಂಹಸ್ವಾಮಿ ದೇವಾಲಯದಲ್ಲಿರುವ ವಿಷ್ವಕ್ಸೇನ ವಿಗ್ರಹದ ಪೀಠದಮೇಲೆ.

ಬಲಭಾಗ—

1. ಶ್ರೀ ಶೀಬಿ ನರಸಿಂಹ ॥

ಕಂಭಾಗ—

2. ವಿಕ್ರಮನ
3. ಂ। ಆಷಾಡ ಶು
4. ೭ ಭಾನುವಾರದ
5. ಲು। ಬೆಳಾವೆ . . . .
6. . . . . ಇಳಿದೂ

ಎಡಭಾಗ—

7. ಮಾವೆಪಳಿ ರ್ರಾ
8. ಮೈಯ ಗಿರಿಯ
9. ಪನ ಶ್ಯಾವೆ

Transliteration.

Right side—

1. Śrī Śībi Narasimha ‖

Back side—

2. Vikrama sa-
3. ṃ । Āshāḍa śu
4. 7 Bhānuvārada
5. lu । Beḷāve . . .
6. . . . . yiḷidū ।

Left side—

7. Māvepaḷi Rrā
8. maiya Giriya-
9. pana śyāve

Translation.

Śrī Śībi Narasimha. On Sunday the 7th of the bright half of Āshāḍha in the year Vikrama: Māvepaḷi Rāmaiya Giriyapa's service.

Note.

This records the grant of the Viśvaksēna image to the Narasimhasvāmi temple by Māvepaḷi Rāmaiya Giriyappa. The date of the record is Vikrama sam. Āshāḍha śu. 7 Sunday. No Śaka date is given. But as the characters appear to belong to the early 19th century, the date might be taken as corresponding to 1820 A.D.

———

LIST OF INSCRIPTIONS

LIST OF INSCRIPTIONS PUBLISHED IN THE REPORT

Page number in the Report	Inscription number in the Report	Date	Ruler
			NOLAMBAS
116	13	10th cen. A. D.	Śrī Noḷambaru (Ayyapa) ...
111	8	10th cen. A. D.	Aṇṇiga ....
			HOYSALAS
120	16	[Paridhā]vi sam. Puśya śu Uttarāyaṇa Sankramāṇa 1132 A. D,	Vishṇuvarddhana ....
112	9	Bahudhānya sam. Māgha śu. 15—Wednesday, 12th February 1159 A. D.	Narasimha I ....
126	24	Hēviḷambi sam. Chaitra ba. śashṭhi Sōmavāra—Monday, 21st March 1177 A. D.	....
I23	19	Ś 1118 Rākshasa sam. 1196 A. D.	Ballāḷa II ....
124	20	13th cen. A. D.	Narasimha III ....
117	15	Ś 1247 Krôdhi sam. Chayitra śu. 13—1325 A. D.	Do ....
			VIJAYANAGAR
114	11	Khara—1351 A. D.	Harihara I ....
92	1	Ś 1493, Prajōtpatti sam. Kārttika śu. 12 Saumya vāsara—1571 A. D.	Tirumalarāya ....
113	10	Ānanda sam. Chayitra ba. 5—Sunday 20th March 1614 A.D.	Venkaṭapati Rāya ....
			MISCELLANEOUS
107	2	16th or 17th cen. A.D.	....
108	3	Ś 1792 Angīrasa sam. Kārttika śu 5—5th Nov. 1870 A.D.	....

Contents and Remarks

Vīragal: mentions the name of the reigning king merely as Noḷambaru and also gives the name Aṇṇiga. It records the fight and death of a hero named Barugayya, son of Kacheyagavuṇḍa, in a battle at Kodaḷi against Gājumamarasa.

This record on the east face of the Yūpastambha states that the bali or sacrificial post was erected by Aṇṇayya. It is possible that Aṇṇayya restored the old Yūpastambha position.

Registers a grant probably of some lands made by the king, for the perpetual lamp, food offerings, etc., of the god Svayambhu Vaijanātha at Śrī Narasiṁha Chaturvēdimangala.

Registers a grant made by the king to Chikka Mallaṇṇa, son of Aḍakeya Pāriśa dēva.

Vīragal: records the fight and death of a hero during the reign of Gōvidēva, ruler of of Nirgunda who was a subordinate of the Hoysaḷas.

Vīragal: records that when Kumāra Lakshmīdhara Daṇḍanāyaka marched on Sātivūr, Mancheyaṇa, brother of Yabharasāleya, killed a good many and died.

Vīragal: records that at the order of the illustrious mahāpradhāna Manchayya, Eekkaṭiga Chikaṇa, son of Maliseṭṭi, fought in the battles pierced many and died.

Records the settlement made by Tammaya, Nāgarasa and others with regard to the duties and privileges of the eighteen samayas.

Fragmentary record: merely mentions the name of the king; the other details are lost.

Copper plate record. registers a grant of the village Arlumallige renamed Bairasamudra to Brahmans by the king at the request of Kārehaḷḷi Bairegauḍa and Krishṇappa Nāyaka, the Bēlūr chief.

Registers the grant of the freedom from the *pasige* tax at Muḷuvāyi Pēṭe by Suguṭūra Hiriyaṇa gauda who was the secretary to the king.

The record referḍs to the grant of a maṇṭap to the god Bhīmēśvara by one Lingaṇaganḍa.

The record refers itself to the renovation of the Bhīmēśvara temple by Rudreya-Viraṇa

Page number in the Report	Inscription number in the Report	Date	Ruler
109	4	Śubhakritu, sam. Pushya śu. 12—Saturday 10th January 1903 A.D.	....
109	5	Ananda sam.	....
110	6	....	....
110	7	2nd or 3rd cen. B. C.	....
115	12	Virōdhikritu sam. Jyēshṭha ba. 30—16th or 17th cen. AD.	....
116	14	Krōdi sam. Chaitra ba. daśami—Thursday, 15th April 1784 A.D.	....
120	17	....	....
122	18	....	....
125	21	10th century A.D.	....
125	22	17th century A.D.	....
125	23	Do	....
126	25	19th cen. A.D.	....
127	27	Ś 1683 Vikrama sam. Kartika śu. 10—Tuesday 18th Nov. 1760 A.D.	....
127	27	Vikrama sam. Ashāḍha śu. 7, Sunday—1820 A.D.	....

Contents and Remarks

Records further renovation of the same temple by Mallikārjuna dēvaru.

The record refers to the traditional account of the mystic deed of opening the cave door of the god Aghōrahara by Maruḷusiddhēśvara, son of Rēvaṇasīddēśvara.

The record is in praise of one of the sculptors named Bāmūja, son of Bāchōja.

Fragmentary record: appears to refer itself to some sacrifice.

Records the grant of some gift to the Mahattina maṭha by one Timmaṇa Nāyaka.

The record gives the date on which the stone brindāvana was constructed.

The record refers itself to a grant made to the god Vijayanātha by Dyāvaṇṇa, a tax officer.

The record registers the grant of the village Hādarivāgilu for the food offerings of the gods Prasanna Kēśvara, Gōpāla, etc.

Fragmentary record which contains only an imprecatory verse in Sanskrit with word by word Kannaḍa meaning.

This short inscription records that the land in which the inscription stone is situated was a grant of Mahattina maṭha.

This short inscription records that the land in which the inscription stone is situated was a grant of Mahattina maṭha.

Refers to the grant of a bell to the god Ranganātha by one Sanjīva seṭṭi.

Refers to the grant of a bell to the god Basavēśvara by a person named Bhōsava Nāgapa Nāraṇappa.

Records the grant of the Viśvaksēna image to the Narasimhasvāmi temple by Māvepaḷi Rāmaiya Giriyapa.

APPENDIX A.

List of Photographs taken during the Year 1944–45.

Serial No.	Size	Description	View	Village	District
1	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	Janardana temple ...	Lithic Record on the basement	Belgola ...	Mysore
2–7	Do ...	Fort ...	Breach and monument	Seringapatam	Do
8	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Chennakesava temple	General view ...	Bherya ...	Mandya
9	Do ...	Do ...	Chennakesava ...	Do ...	Do
10	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	Ranganatha temple ...	Front view ...	Magadi ...	Bangalore
11	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Do ...	Do	Do ...	Do
12	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	Isvara temple ...	Wall detail ...	Sadali ...	Kolar
13	Do ...	Do ...	View ...	Do ...	Do
14	Do ...	Vittaḷa temple ...	Vitthala ...	Mulbagal ...	Do
15	Do ...	Anjaneya temple ...	View ...	Do ...	Do
16	Do ...	Somesvara temple ...	Pillar in Navaranga ...	Do ...	Do
17	Do ...	Do ...	Do	Do ...	Do
18–20	Do ...	Do ...	Nataraja ...	Do ...	Do
21	Do ...	Do ...	Srinivasa ...	Kurudumale	Do
22	Do ...	...	Lakshmi Ganapati ...	Do ...	Do
23	Do ...	Ramesvara temple ...	Ilavanji Vasudeva Raya	Avani ...	Do
24	Do ...	Ramesvara and Lakshmanesvara temple	View of towers ...	Do ...	Do
25	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	...	Anvil and Mullers ...	Oorgam ...	Do
26–27	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	...	Cist opened ...	Parandapalli	Do
28	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Basti ...	Viragal inscription ...	Gaddemane	Shimoga
29	Do ...	Basti ...	Wooden image of Sarasvati	Karur ...	Do
30–31	Do ...	Basti ...	Parsvanatha image ...	Do ...	Do
32–33	Do ...	Isvara temple ...	Views ...	Virapura ...	Do
34	Do ...	Isvara temple ...	Wall image of Shanmukha	Do ...	Do
35	Do ...	...	Narasimha ...	Horakere ...	Do
36	Do ...	...	Back of Coronation throne (wooden)	Oddhalli ...	Do
37	Do ...	...	Mahishasura Mardini	Do ...	Do
38	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	Ballesvara temple ...	View ...	Kalkere ...	Do
39	Do ...	Do ...	Mahishasura Mardini ...	Do ...	Do
40	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Isvara temple ...	Sūlabrahma ...	Varadamula	Do
41	Do ...	Do ...	Gajalakshmi on lintel ...	Do ...	Do
42	Do ...	Do ...	Pillar ...	Do ...	Do
43	Do ...	Do ...	Back view ...	Do ...	Do
44	Do ...	Do ...	Sarasvati ...	Do ...	Do
45	Do ...	Do ...	Yagavessel (stone) ...	Do ...	Do
46	Do ...	Do ...	Bhaskara image ...	Do ...	Do
47–48	Do ...	Do ...	Saptamatrika ...	Hirebhaskara	Do
49–50	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Siva temple ...	Ganesha ...	Hirebhaskara	Shimoga
51	$8\frac{3}{4}'' \times 6\frac{1}{2}''$ ...	Anjaneya temple ...	Doorway ...	Shimoga ...	Do
52	Do ...	... ...	Inscription stone ...	Hodigere ...	Do

APPENDIX A—*contd.*

Serial No.	Size	Description	View	Village	District
53	$8\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Siva temple ...	An Ikkeri Chief ? ...	Varadamula	Shimoga
54	Do ...	Narasimha temple ...	Panchamukhi-Anjaneya (front).	Sibi ...	Tumkur
55	Do ...	Do ...	Do (back)...	Do ...	Do
56	Do ...	Do ...	View ...	Do ...	Do
57	Do ...	Do ...	Different forms of Narasimha	Do ...	Do
58	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Kesava temple ...	Kesava ...	Amritur ...	Tumkur
59	Do ...	Do ...	Front view ...	Do ...	Do
60	Do ...	Isvara temple ...	Interior view ...	Huliyar ...	Do
61	Do ...	Do ...	S. W. view ...	Do ...	Do
62	Do ...	Do ...	Sarasvati ...	Do ...	Do
63	Do ...	Ganehsa temple ...	Ganesha ...	Do ..	Do
64	Do ..	Isvara temple ...	Kesava ...	Do ...	Do
65	Do ...	Do ...	Surya ...	Do ...	Do
66	$8\frac{1}{2}'' \times 6\frac{3}{4}''$ ...	Kesava temple ...	A drawing of east doorway.	Belur ...	Hassan
67	Do ...	Somesvara temple ...	Ground plan ...	Harnahalli...	Do
68	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Sambhunathesvara temple	Pillars and ceiling of front porch.	Keresante...	Kadur
69	Do ...	Do ...	North-west view ...	Do ...	Do
70–71	Do ...	Do ...	South-west view ...	Do ...	Do
72	Do ...	Trikutesvara temple...	View ...	Do ...	Do
73	Do ...	Janardana temple ...	South view ...	Do ...	Do
74	Do ...	Do ...	Interier view of Mukhamantapa	Do ...	Do
75	Do ...	...	Old town and temples ...	Do ...	Do
76–77	Do ...	...	View of tank ...	Do ...	Do
78	Do ...	Virabhadra temple ...	Virabhadra ...	Do ...	Do
79	Do ...	Basti ...	View ...	Do ...	Do
80	Do ...	Do ...	View of pillars ...	Do ...	Do
81	Do ...	Do ...	Pillar ...	Do ...	Do
82	Do ...	...	A car ...	Do ...	Do
83	Do ...	Narasimha temple on the hill.	A shrine in front ...	Do ...	Do
84–86	$8\frac{1}{2}'' \times 6\frac{1}{2}''$ ...	...	Viragal inscription ...	Yellambalsi...	Do
87	Do ...	Amritesvara temple ...	Ceiling plan ...	Amritapura	Do
88	Do ...	...	Inscription stone ...	Anaji ...	Chitaldrug
89	Do ...	Yoganarasimha temple	Mukhamantapa ...	Do ...	Do
90	Do ...	Do ...	Yoganarasimha ...	Do ...	Do
91	Do ...	Isvara temple ...	Doorway of North cell	Anekonda ...	Do
92	Do ...	...	View of Uchchangidurga	Davangere	Do
93–94	$6\frac{1}{2}'' \times 4\frac{3}{4}''$ ...	Chandravalli Excavations	Toe ring, ear and nose ornaments	Chandravalli	Do
95–96	Do ...	Do ...	Ornamented rings ...	Do ...	Do
97–131	$8\frac{1}{2}'' \times 6\frac{7}{8}''$ ...	Do ...	Beads, bangles, art objects, etc.	Do ...	Do
132–138	$2\frac{1}{4}'' \times 3\frac{1}{4}''$ ...	Do ...	Pottery-ornamented rims	Do ...	Do
139	$6\frac{1}{4}'' \times 4\frac{1}{2}''$ ...	...	Ahamed Abdul Shah (recopied.)	...	...
140	Do ...	...	Chandbibi (recopied) ...	....	...
141–44	Do ...	...	Kasi Inscription ...	...	...

APPENDIX A—*concld.*

Serial No.	Size	Description	View	Village	District
145–150	$8\frac{1}{4}'' \times 6\frac{1}{4}''$ ...	Copperplate grant of Sripurusha. (Baradur)	...	...	...
151	Do ...	Symbols of the ancient coins from the ancient south.	...	...	...
152–157	$6\frac{1}{2}'' \times 6\frac{3}{4}''$ ...	Copperplate grant of Emmebasava.	...	...	...
158–159	$8\frac{1}{2}'' \times 6\frac{3}{4}''$ ...	Punnad plates of Skandavarma.	...	...	...

APPENDIX B.

List of Drawings prepared during the Year 1944-45.

1. Section drawing showing the layers and surface of certain pits excavated at Chandravalli.
2. Chandravalli Excavation No. 37.
3. Siva Temple, Huliyar, ground plan.
4. Plan and Elevation of a proposed building for Archæological Museum.
5. Do do do do with improvements.
6. Sketch plan of last siege of Seringapatam.
7. Design for a Tower of Ranganatha Temple, Magadi

APPENDIX C.

List of Books acquired for the Library of the Office of the Director of Archæological Researches in Mysore, Mysore, during the Year 1944-45.

Sl. No.	Title of the book	Remarks
1	Census of India, 1941, Vol. XXIII, Mysore—Part I Report by P. H. Krishna Rao.	Received from the Superintendent, Bangalore.
2	Annual Administration Report of the Archæological Department, Gwalior State, for 1940–41.	Received from the Department of Archæology, Gwalior.
3	Annual Report of the Mysore Archæological Department for the year 1942 (Ordinary)	Received from the Department of Archæology, Mysore.
4	Do (Calico) ...	Do
5	Mysore Archæological Survey, Epigraphia Carnatica, Vol. XIV., Supplementary Inscriptions in the Mysore and Mandya Districts.	Do
6	Do ...	Do
7	Mysore Archæological Survey, Epigraphia Carnatica, Vol. XV, Supplementary Inscriptions in the Hassan Districts.	Do
8	Do ...	Do
9	A Guide to the Mysore State ...	Do
10	Do ...	Do
11	A Guide to Nandi ...	Do
12	Do ...	Do
13	Mackay J. H. Ernest: Chanhu-Daro Excavations. 1935–36.	Purchased from Mr. Arthur Probsthain, Oriental Book-Seller, London.
14	Interest Calculator by A. N. Khosla ..	Purchased from Author.
15	Shashtika Mahapurusharu by Anantakrishnacharya	Do
16	The Journal of the Bihar and Orissa Research Society, Patna, Vol. XXI—Part II ...	Purchased from the J.B.O.R.S. Patna.
17	Do Vol. XXIV—Parts I and II ...	Do
18	Do Vol. XXVII—Part II ...	Do
19	A History of Indian Literature by Maurice Winternitz, Vol. II, 1933.	Purchased from Krishna & Co., Mysore
20	Select Inscriptions bearing on Indian History and Civilization. Vol. I (From the 6th Century B. C. to the 6th Century A. D.) Edited by D. C. Sircar.	Do
22	Chandragupta Maurya and His Times by R. K. Mookerji.	Do
23	A Short History of the Indian People by Tara Chand.	Do
24	Creative India by Benoy Kumar Sarkar ...	Do
25	Early History of the Vaisnava Faith and Movement in Bengal by S. K. De.	Do
26	An Imperial History of India by K. P. Jayaswal ...	Do
27	Some Historical Aspects of the Inscriptions of Bengal by B. Sen.	Do

APPENDIX C—*concld.*

Sl. No.	Title of the book	Remarks
28	Critical Studies in the Mahabharata by V. S. Sukthankar (Sukthankar Memorial Edition, Vol. I, 1944).	Purchased from Krishna & Co., Mysore.
29	Do Vol. II, 1945. ...	Do
30	Inscriptions of Asoka, Part II, by B. M. Barua ...	Do
31	The Art of Kathakali, by A. C. Pandeya ...	Do
32	The Mysore University English-Kannada Dictionary, P. XI.	Received from the University English-Kannada Dictionary Office, Bangalore
33	Do P. XII ...	Do
34	A Catalogue of printed Sanskrit works in the Govt. Oriental Library, Mysore. (1891–1944)	Received from the Oriental Library, Mysore.
35	The Vakyartha Ratnam with the Suvarna Mudrike of Ahobala Suri, 1943.	Do
36	The Tattvartha Sutra of Sri Umaswami with the Sukhabodha of Sri Bhaskaranandi, 1944.	Do
37	The Indian Historical Quarterly, Vol. XX, No. 2 ...	Received from Calcutta Oriental Press.
38	Do Vol. XX, No. 3 ...	Do
39	Do Vol. XX, No. 4 ...	Do
40	The Journal of the Bihar Research Society Vol. XXX, Part II	Received from the J.B.O.R.S., Patna.
41	Do Vol. XXX, Parts III and IV.	Do
42	The Jain Antiquary— Vol. X, No. I	Received from the Central Jaina Oriental Library, Arrah, Bihar.
43	Do Vol. X, No. II	Do
44	Annals of the Bhandarkar Oriental Research Institute, Vol. XXV, Parts I–II–III.	Received from the Bhandarkar Oriental Research, Institute, Poona.
45	Ujjayini in Ancient India by Bimala Churn Law ...	Received from the Archæological Department, Gwalior.
46	Journal of Sri Venkatesvara Oriental Institute, Tirupati, Vol. V. No. I.	Received from Sri Venkatesvara Oriental Institute, Tirupati.

APPENDIX D.

Expenditure during the Year 1944-45.

		Rs.	a.	p.	Rs.	a	p
I	Salaries—						
	Director (400-25-700)				7,932	4	0
	Assistant to the Director (150-10-250)				2,081	0	0
II.	Establishment				6,722	12	0
III.	Travelling Allowance				1,462	9	0
IV.	Special Charges—						
	(*a*) Museum	250	0	0			
	(*b*) Contingencies	797	7	9			
	(*c*) Printing	1,562	9	0			
	(*d*) Clothing to Menials	132	1	0			
	(*e*) Photographs for sale	199	6	0			
	(*f*) Furniture	300	0	0			
	(*g*) Library	192	7	0			
	(*h*) Excavation	154	7	0			
		3,590	5	9	3,590	5	9
					21,788	14	9
Add—Receipts remitted to treasury—							
	Sale proceeds of Archæological publications and photographs ...		...		329	7	3
	Grand Total		...		22,118	5	0

INDEX

A

	Page
Abhayanarasimha, *stucco image of*,	63
Abhimanyu, *puranic king*,	104
Achu Nā‖, *grandfather of Venkappa Nāyaka*,	87
Aḍakeya Pāriśa dēva, *private person*,	113
Âdampaḷḷi, *village, cromlech at*,	5
Ādavāni, *hill fort of*,	104
Âdinātha, *Jaina god*,	113
Basti at Bastihaḷḷi,	21
Do *at Karūr*,	45
Do *at Keresante*,	72
Aghōrahara, *god*,	109
Aghōrēśvara, *do*	13
Do *temple at Ikkēri*,	13
Agrahāra Bennavaḷḷi, *village*,	85
Ahōbalādri, *sacred place*,	105
Ajanta, *place*,	42
Âjjampur, *place*,	84
Akshayakumāra, *demon*,	40, 63
Alamgīr II, Mughal Emperor, *quarter rupee of*,	77
Amaranārāyaṇa, *figure on a pillar*,	36
Ammāji svāmi, *founder of the Kuḍḷi matt*,	82
Amṛitūr, *place*,	26, 56, 57
Aṇaji, *place*,	37
Aṇajināyakiti, *female*,	127
Ananta, *serpent god*,	68
Anantapadmanābha, *image of*,	68
Anantaśayanamūrti, *image of*,	63
Āṇḍāḷ, *shrine at Kaḷale*,	23
Andhakāsura, *demon*,	34
Andhakāsuramardanamūrti, *paintings of*,	61
Andhakāsurasamhāri, *metallic image of*,	34
Ânegundi varādityabhaṭṭa, *father of Mūrurāya*,	106
Ânekoṇḍa, *place*,	15, 110
Angaḍēśvara, *shrine at Āvaṇi*,	7
Ânjanēya, *god*,	35
Do *temple at Nallūr*,	12, 60, 63
Do *temple at Mulbāgal*,	6, 35
Do *shrine at Keresante*,	74
Annambhaṭṭa, *donee*,	106
Annapūrṇābāyi, *female*,	91
Aṇṇayya, *Noḷamba king*,	112
Aṇṇiga, *same as Aṇṇayya, Noḷamba king*,	112
Aṇṇikaru, *do*	116
Appalōpādhyāya, *father of Basava bhaṭṭa*,	105
Apparasa, *donee*,	106
Âragada vēṇṭeya, *province*,	82, 83, 85
Āravīṭinagari, *place*,	104
Ardhanārīśvara, *god, image of*,	50, 63
Arjuna, *Middle Pāṇḍava*,	61, 111
Arlumallige, *village*,	105, 107
Aruṇa, *god*,	67
Aruṇāchalēśvara, *shrine at Nandi*,	9, 37
Âsandi, *range of hills*,	40
Ashṭadikpālakas, *representation of*,	54, 63
Aśvattha Nārāyaṇayya, *Munshi hajūr*,	88
Âtakūr, *old name of Amṛitūr*,	56
Aubhalabhaṭṭa, *donee*,	106
Augustus, *coin of*,	77
Aurangābād, *coin issued at*,	77
Aurangzeb, *Mughal Emperor*,	29
Avahalurāya, *ruler*,	105
Âvani, *place*,	7
Āvinahaḷḷi, *village*,	45
Avvērahaḷḷi, *do*	108
Âyu, *puranic king*,	104
Ayyabhaṭṭa, *donee*,	105

B

Babōja, *same as Bāmōja, sculptor*,	110
Bāchōja, *father of Bāmōja*,	110
Bādāmikalakere, *province*,	87
Bāgaḍikōṭe *do*	87
Bāgaḍikuṭe Nāḍagauḍa, *sannad of*,	87
Bāgepalli, *village*,	37
Bāgūr sīme, *province*,	86
Bāhador Śivappayya, *chief of Gadag*,	87

	Page
Bahādur shah, *Emperor of Delhi*,	77
Bahari, *pāḷḷegār of*,	86
Bahari Sidaṇāyaka, *Bahari chief*,	86
Bahirivāḍe, *place*,	86
Bairāpura Kommārya, *father of Puṭṭibhaṭṭa*,	106
Bairasamudrādhipa Śingara, *father of Śrīnivāsa*,	106
Bājirao Raghunātha Mukhyapradhāna, *peshwa*,	90
Bājirāvu Pantapradhān, *pēshwa*,	90
Bālāji Bājirao Pradhān, *pēshwa*,	90, 91
Bālakṛishṇa, *figure of*,	58, 63
Balarāma, *do*	39, 62
Ballāḷa II, *Hoysaḷa king*,	40, 76, 124
Ballāḷa III, *do*	118
Ballamā, *same as Ballāmbikā*,	104
Ballāmbikā, *queen*,	104
Ballēśvara, *temple at Kalkere*,	12, 40, 41
Bamōja, *sculptor*,	110
Bāṇāvara, *place*,	89
Banavase, *do*	120
Bangalore, *city*,	3, 4, 14, 49, 50, 92, 107
Bangalore, *district*,	1, 16, 49, 92
Basappa Nāyaka, *Keḷadi chief*,	90
Basappa of Attigere, *private person*,	76
Basavabhaṭṭa, *donee*,	105
Basavajayanti, *festival*,	89
Basavaṇṇa, *shrine at Ānekoṇḍa*,	15
Do *temple at Muḷubāgilu*,	113
Basavāpaṭṇa, *place*,	89
Basavāpaṭṇa-nāḍ, *province*,	83, 84, 85
Basavēśvara, *god*,	127
Bastihaḷḷi, *village*,	19, 51
Bēlūr, *place*,	3, 11, 18
Bētamangala, *place*,	5
Bhadrā, *river*,	81, 85
Bhadrakālī, *figure of*,	46
Bhadrāvati, *place*,	10
Bhairasamudra, *same as Arlumallige, village*,	105, 107
Bhairava, *image of*,	41, 46, 47, 53, 55, 62
Bharamaṇṇa Nāyaka, *Chitaldrug chief*,	85, 86
Bharata, *puranic king*,	104
Bhāratipāli, *village*,	85
Bhasmāsuravadha, *paintings of*,	61
Bhērya, *village*,	25, 52
Bhīmēśvara, *god*,	65, 108
Do *temple on Rēvaṇasiddhēśvara hill*,	108, 109
Bhōganandīśvara, *temple at Nandi*,	9, 37
Bhōja, *king*,	105
Bhōsava Biḷibeḍagiyarasa, *private person*,	127
Bhōsava Nāgapa Nāraṇappa, *donor*,	127
Bhṛingi, *god*,	47
Bhū, *goddess*,	36
Bhūdēvi, *paintings of*,	62
Bhūvikramabāhu, *of Ceylon, coin of*,	80
Bidar, *place*,	55
Bidarūr, *kingdom*,	68
Bidurukuppayya, *private person*,	105
Big Jumma Masjid, *Masjid at Sira*,	29, 64
Bījāpur, *place*,	55
Do *Sultans of*,	3
Bijjalēndra, *ruler*,	104
Biḷikere, *hobli*,	123
Billurimūrti, *private person*,	106
Bīranōḷamba, *Noḷamba king*,	112, 116
Boar form of Hari, *incarnation of Vishnu*,	104
Bolagūru Sōmābhaṭṭa, *private person*,	106
Bommakal Narasimha, *do*	105
Bommarāja, *donee*,	106
Bondala, *taluk*,	91
Brahmī, *goddess*,	44, 68
Brindāvana with Krishṇa, *paintings of*,	62
Buddha, *incarnation of Vishṇu*,	39
Budha, *god*,	104
Bukka, *Vijayanagar king*,	35, 104
Bukkasamudra, *place*,	105
Byāṭarāya, *temple at Āvinahaḷḷi*,	46

C

Chabu Sab, *private person*,	11, 39
Chalikka, *ruler*,	104
Chālukya, *period*,	2, 15
Chālukya Vikrama, *Chālukya king*,	42
Chāmarājanagar, *town*,	25
Do *taluk*,	24
Chāmarājēśvara, *temple at Chāmarājanagar*,	25
Champion reefs, *place*,	5
Chāmuṇḍā, *goddess*,	44, 68
Chañchulakshmī, *goddess, paintings of*,	61
Chaṇḍikēśvara, *image of*,	63

	Page
Chandrahāsa, *mythic king*,	112
Chandramauḷēśa, *metallic figure of*,	57
Chandramauḷēśvara, *temple at Amṛitur*,	26, 56
Chandraśēkhara, *metallic image of*,	37
Do *paintings of*,	60
Chandrappa, *private person*,	72
Chandravaḷḷi, *excavations at*,	3
Channagiri, *hobli*,	125
Channamadēvi, *queen of Tirumalarāya*,	104
Channambhaṭṭa, *donee*,	106
Channammāji, *Keḷadi queen*,	89, 90
Channaya, *donee*,	106
Chāṇūra, *slaying of, paintings of*,	61
Charles II, *king of England*,	77
Chaturmukha-Brahma, *stucco image of*,	63
Chenchulakshmī, *paintings, of*,	62
Chennagiri, *place*,	3, 39, 89
Do *fort at*,	11
Chennkēśava, *image of*,	54, 57
Chennakēśava, *temple at Bhērya*,	25, 52
Do *temple at Kuruḍumale*,	8
Chennigarāya, *temple at Amṛitur*,	26, 57
Chēra, *coins*,	79
Chhavāre, *taluk*,	91
Chikkabaḷḷāpura, *place*,	89
Chikkamagaḷūr, *place*,	89
Do *taluk*,	110
Chikkamalaṇṇa, *donee*,	113
Chikkanāyakanahaḷḷi, *taluk*,	64
Chikkaṇṇa Nāyaka, *uncle of Medakeri Nāyaka*,	86
Child Kṛishṇa on all fours, *figure of*,	36
Chimale, *village*,	14, 44
Chitaldrug, *fort at*,	2
Do *paḷḷegars of*,	85
Do *district*,	1, 15, 37, 110
Chōḷa, *period*,	9
Do *style*,	34
Closepet, *taluk*,	107

D

Daksha, *god*,	43
Dakshiṇāmūrti, *god*,	62, 63
Daḷavāyi Basavarājayya, *Kaḷale chief*,	89
Daulat Khān, *officer in charge of Chitaldrug*,	86
Dāvaṇagere, *town*,	110
Dēvanarasimha, *private person*,	106
Dēvanūr, *place*,	2, 69
Dēvarabhaṭṭa, *private person*,	105
Dēvarāja, *Mysore king*,	52
Dēvarājapura, *village*,	52
Dēvarāya, *Vijayanagar king, coin of*,	80
Dhālibhaṭṭēndra, *donee*,	105
Dhanvantri, *figure of*,	33
Dhārāmudrayaksha, *image of*,	45
Dharaṇīvarāha, *figure of*,	33
Do *title*,	105
Dharmābhaṭṭa, *donee*,	106
Dharwad, *taluk*,	91
Dhēnukā, *slaying of, paintings of*,	61
Divyalingēśvara, *temple at Haradanahaḷḷi*,	24
Doḍḍakere, *tank at Nallūr*,	39
Dōrasamudra, *Hoysaḷa capital*,	118, 120
Durgā, *goddess*,	39, 46
Do *shrine at Āvinahaḷḷi*,	46
Do *temple at Huḷiyār*,	69
Durgada sīme, *province*,	86
Dyāvaṇṇa, *tax officer*,	121

E

Ēkachchhatrapura, *puranic town*,	112
Ēkāntarāma, *temple at Āvaṇi*,	7
Ēkapāda, *image of*,	63
Ekāśipura, *place*,	105
Ekkaṭiga Chikaṇa, *hero*,	124
Ellapā-Lokkapa, *private person*,	127
Era-Kṛishṇappa Nāyaka, *Bēlūr chief*,	107
Erugappadēva, *minister*,	59

G

Gadag, *pāḷḷegār of*,	87
Gaddemane, *village*,	48

	Page
Gadhinglāj, *taluk*,	86
Gadvāl, *place*,	86
Gajalakshmī, *group on a lintel*,	34, 41, 42, 67, 70
Gājanūr, *place*,	82
Do *hobli*,	86
Gajāsuramardana, *image of*,	31, 63, 61
Gajēndramōksha, *figure of*,	33, 62, 63
Gājumamarasa, *warrior*,	116
Gāḷimaṇṭapa, *maṇṭap*,	109, 110
Gaṇādhipati, *god*,	104, 108
Gaṇapati, *do*	6, 39, 42, 61, 74
Do *temple at Varadāmūla*,	43
Do *temple at Avinahaḷḷi*,	46
Gaṇapatidīkshita, *donee*,	106
Gandūr, *place*,	84
Gaṇēśa, *god*,	14, 18, 19, 24, 33, 34, 43, 44, 46, 52, 53, 57, 68, 87
Do *shrine at Keresante*,	74
Gaṅga, *times*,	9
Do *dynasty*,	39
Do *goddess*,	60
Do *river*,	90
Gaṅgādhara, *god*,	50
Gaṅgavāḍi, *province*,	120
Gangaya, *donee*,	106
Gangemaṇḍalināḍ, *province*,	85
Garuḍa, *figure of*,	42, 43, 53
Garuḍavāhana, *figure of*,	33, 63
Garugayya, *hero*,	116
Gaurīpatimallaya, *private person*,	105
Gavipur, *tower at*,	50
Gāyatridēvi, *goddess*,	41
Ghaṭōtkacha, *head of, paintings of*,	61
Girijākalyāṇa episode, *do*	62
Gīta episode, *do*	61
Gōbūr-Timmalabhaṭṭa, *private person*,	105
Gōdāvari, *river*,	90
Gōmaṭa, *colossus*,	2
Gōpāla, *god*,	35, 123
Gōpālakrishṇa, *image of*,	13, 42, 73
do shrine at Varadāmūla	13, 42
Gōpis begging for clothes, *figures of*,	36
Gopīvastrāpaharaṇa, *paintings of*,	61
Gōsāvi of Srīrangapaṭṭaṇa, *office*	90
Gōvarddhanadhārī, *wall image of*,	53
Gōvardhanōddharaṇa, *paintings of*,	61
Gōvidēva, *Nirgunda ruler*,	126
Gōvindarāja, *temple at Mulbagal*,	36
Gunjāvani, *place*,	105

H

	Page
Hādarivāgilu, *same as Hārohaḷḷi*,	123
Hairāvaṇa, *slaying of, paintings of*,	61
Hākuśrī, *coin of*,	78
Halagūr, *village*,	120, 121
Do *hobli*,	118
Halasige, *place*,	120
Haḷebīḍ, *place*,	3, 18, 51
Half Varāha, *gold coin*,	76
Hampābhaṭṭa, *donee*,	105
Hamsavāhana, *pedestal*,	41
Hangarahāḷu, *village*,	85
Hanumān, *god*,	12, 33, 39, 61, 82
Hanumanahaḷḷi, *village*,	86
Hanumanta, *temple at Shimoga*,	38
Hanumantarāya, *temple at Kalkere*,	40
Hanumappa Nāyaka I, *Sante Bennūr chief*,	83
Hanumappa Nāyaka of Tarikere, *chief*,	89
Hānungalu, *place*,	120
Haradanahaḷḷi, *village*,	24
Harakēri, *hobli*,	82
Hāranahaḷḷi-sīme, *province*,	85
Harapuṇya-haḷḷi, *place*,	81
Hari, *god*,	104
Harihara, *Vijayanagar king*,	76
Harihara I, *do*	115
Harihara II, *do, coin of*,	80
Hariharārāyapura, *agrahāra town*,	59
Haritagaṇṭhaka, *tank*,	105
Hārohaḷḷi, *village*,	122
Hassan, *district*,	1, 18, 51
Haya, *slaying of, paintings of*,	61
Hayagrīva, *paintings of*,	62
Hebbāḷ, *village*,	16, 49, 50, 51
Hēmādri, *mount*,	104
Hirebhāskar, *place*,	14, 43
Hire Hanumappa Nāyaka, *Sante Bennūr chief*,	83
Hiremagaḷūr, *place*,	110, 111
Hiri Venkaṭappa Nāyaka, *Keḷadi chief*,	82
Hiriyaṇagauḍa, *Sugaṭūr chief*,	114
Hodigere, *place*,	

	Page
Hoḷehonnūr sīme, *province*,	83, 85
Horakere, *village*,	11, 38
Hosagrahār, *place*,	52
Hoysaḷa, *period*,	2
Hoysaḷēśvara, *temple at Haḷebīḍ*,	18, 20
Huḷiyār, *place*,	30, 64, 126
Hurguḍiyanāḍ, *province*,	105
Hyder, *Mysore ruler*,	60, 76, 80, 86

I

Ikkēri, *place*,	13
Immaḍi Būdi Nā‖, *father of Venkappa Nāyaka*,	87
Immaḍi Hanumappa Nāyaka, *Sante Bennūr chief*,	83
Immaḍi Sītārāmappa Nāyaka, *do*	82
Indo-saracenic, *style of building*,	55
Indra, *figure of*,	33, 51
Indrajit, *slaying of, paintings of*,	61
Indrāṇī, *goddess*,	44, 68
Īśvara, *temple at Ānekoṇḍa*,	15, 110
Do *temple at Bhērya*,	52
Do *temple at Hiremagaḷūr*,	111
Do *temple at Maḍenūr*,	14, 44
Do *temple at Sādali*,	37
Do *temple at Vīrabhadrāpura*,	14, 46
Iṭṭigemalagamma, *shrine at Kaḷale*,	22, 52

J

Jaḍeya daṇḍanāyaka, *general*,	120
Jaiminibhārata, *work*,	112
Jambāsura episode, *paintings of*,	61
Janamējaya, *puranic king*,	111,112
Janana Maṇṭapa, *maṇṭap at Chāmarājanagara*,	25
Janārdana, *god*,	67, 123
Janārdana, *temple at Keresante*,	31, 71, 112, 113
Jannāpura, *village*,	12
Jāvaḷi, *do*	85
Jaya, *dvārapālaka figure*,	36
Jūludoḍḍi, *village*,	88
Jumma Masjid, *masjid at Sira*,	29

K

Kacheya gavuṇḍa, *private person*,	116
Kaḍarekanahāl, *village*,	88
Kaḍavūra sthaḷa, *province*,	89
Kaḍūr, *taluk*,	31, 112
Do *district*,	1, 2, 31, 110, 111
Kāgarsu, *village*,	43
Kailancha, *hobli*,	107
Kaivāra, *village*,	22
Kaḷale, *do*	22, 52
Kāḷī dancing, *image of*,	51
Kaḷinga, *kingdom*,	105
Kālingamardana, *god*,	33, 36, 53, 61, 62, 63
Kaliyamallikārjunadēva, *god*,	115
Kalkere, *village*,	12, 40
Kalki, *incarnation of Vishṇu*,	39
Kallēśvara, *temple at Kalkere*,	40
Kāmadhēnu, *image of*,	63
Kamalanābha, *god*,	104
Kamaḷarāja tammaya, *subordinate of the Hoysaḷas*,	118
Kambha Narasimha, *image of*,	55
Kāmbhōja, *kingdom*,	105
Kāmagēṭi Kastūri Medakeri Nāyaka, *Chitaldrug chief*,	85
Kāmākshi, *temple at Āvaṇi*,	7
Do *temple at Kōlār*,	9
Kāmisa voḍeya, *builder of the temple*,	109
Kanakagiri Rangappa Nāyaka, *chief*,	87
Kanakasabhā, *sacred place*,	105
Kanakapa Vuḍiśi Nāyaka, *chief*,	88
Kānchī, *sacred place*,	105
Kandanavalidurga, *fort*,	104
Kaṇṇappa, *image of*,	63
Kaṇṭhīrava Narasarāja, *Mysore king*,	76
Kapāḷabhairava, *figure on a pillar*,	33
Karahāṭa, *kingdom*,	105
Karaṇika Kōnayya, *private person*,	90
Kārehaḷḷi Bairegauḍa, *chief*,	105, 107
Kariyaṇṇa's temple, *at Haḷebīḍ*,	51
Kāsappuḍeya, *ruler*,	104

	Page
Kāśiviśvēśvara, *shrine at Āvaṇi*,	7
Kavēriuḍeya, *private person*,	110
Kānakurti, *place*,	86
Karūr, *village*,	44, 45
Kaumārī, *goddess*,	44, 68
Kavaṇāpura, *village*,	107
Kaviśāsana svayambhū, *poet*,	106
Kēdārēśvara, *temple at Haḷebīḍ*,	22
Keḷadi chiefs, *sannads of*,	89
Kempāmbudhi, *tank*,	50
Kempegauḍa, *chief of Māgaḍi*,	50
Kempegauḍa's watch towers, *at Bangalore*,	16, 49
Kengappa Nāyaka, *Sante Bennūr chief*,	83
Keresante, *village*,	2, 31, 32, 69, 112
Kēśava, *god*,	35, 39, 40, 58, 71
Kētēśvara, *temple at Chennagiri*.	12
Kirātārjunīya episode, *paintings of*,	62
Kirātārjunamūrti, *image of*,	63
Kirukuḷa, *tax*,	123
Kodaḷi, *battle place*,	116
Kōdaṇḍarāma group, *image of*,	35, 62, 38
Do *shrine at Shimoga*,	12
Koḍḷigere, *place*,	
Kōlār, *district*,	1. 5, 33, 113
Kolar gold fields, *place*,	5
Kolhāpur, *province*,	86
Kōlūri Madhava, *same as Śankarārya*,	106
Kōḷuvāḍada Bommayya, *private person*,	90
Koṇḍibhaṭṭa, *donee*,	105
Kodirilingambhaṭṭa, *private person*,	106
Konnāpura, *village*,	118
Kōṭe Ānjanēya, *temple at Shimoga*,	38
Krishṇa, *god*,	35, 36, 61, 62
Krishṇabhaṭṭa, *donee*,	106
Krishṇadēvarāya, *Vijayanagar king*,	35, 65
Krishṇappa, *Bēlūr chief*,	105, 107
Krishṇarājanagar, *taluk*,	25
Krishṇarāja Wadiyar III, *Mysore king*,	59, 78
Krishṇarāya, *phauzdar*,	88
Krishṇavarma, *Kadamba king*,	37
Kriyāśakti, *rājaguru*,	35
Kshīṇabayabichcharasa, *private person*,	106
Kubaṭūr, *place*,	112
Kubjā, salvation of, *paintings of*,	61
Kūḍali Narasimhabhaṭṭa, *private person*,	89
Kūḍḷi, *place*,	12, 15, 81, 84, 91
Kuḍḷiśringērimatt, *matt*,	3, 81, 82, 84, 85, 89
Kumbhakarṇa, *slaying of, paintings of*,	61
Kumāra, *god*,	6, 34, 37
Kuṇigal, *place*,	56
Do *taluk*,	26
Kūrma, *god*,	17, 39, 62
Kurtukōṭe, *place*,	87
Kuruḍumale, *do*	8
Kūṭadavaru, *sect*,	88, 89

L

Lakiga, *engraver*,	112
Lakshm aṇa, *image of*,	35
Lakshmaṇabhaṭṭa, *donee*,	106
Lakshmī, *goddess*,	11, 42, 50
Lakshmīdhara daṇḍanāyaka, *Hoysaḷa general*,	124
Lakshmījanārdana, *figure of*,	36
Lakshmīkānta, *temple at Kaḷale*,	22, 52
Lakshmīnarasimha, *god*,	11, 33, 36, 38, 39 53, 54, 61, 62, 74, 123
Do *temple at Bhadrāvati*,	10
Lakshmīnārāyaṇa, *god*,	52, 54, 76
Lakshmīsāgara, *village*,	125, 126
Lakshmītīrtha, *tank*,	41, 42
Lakshmyāmbikā, *queen of Rāmarāja*,	104
Līlāvati, *queen of Ceylon, coin of*,	79
Lingalāpura, *village*,	89
Linganagauṇḍa, *governor of Channapaṭṇa*,	108
Lingarasa, *donee*,	106
Lingōdbhavamūrti, *figure*,	33
Lōkāmba, *same as Lakshmī*,	62
Lord Cornwallis, *Governor-General*,	81

M

Maddūr, *town*,	117
Do *taluk*,	117
Maḍenūr, *place*,	14, 43, 44
Mādhava, *image of*,	44
Mādhavarao Nārāyaṇa pradhāna, *Peshwa*,	91
Madibhaṭṭa, *private person*,	106

	Page
Madras, *city*,	2, 4
Madseṭihaḷi Narasimha, *private person*,	106
Māgaḍi, *place*,	17
Mahābhārata, *work*,	60, 112
Mahādēva, *paintings of*,	61
Mahālakshmī, *figure of*,	33
Mahārājanadurga, *place*,	89
Mahattinamaṭha, *matt*,	115
Mahēśvara group, *paintings of*,	60
Māhēśvarī, *goddess*,	44, 68
Mahishāsuramardinī, *goddess*,	15, 41, 43, 44, 47, 49, 51
Makbara, *Muslim monument at Kōlār*,	9
Maladinnaya Nala Timmala bhaṭṭa, *private person*,	105
Malavaḷḷi, *taluk*,	118
Malaveya, tax,	123
Malik Kafur, *Muslim general*,	40
Mallarājayya of Channapaṭṇa, *private person*,	89
Mallēśvara, *temple at Huḷiyār*,	30, 65, 126
Mallikārjunēśvara, *god*,	65
Mallikārjuna dēvaru, *donor*,	109
Mallik Rihan, *Bijāpur general*,	55
Mallik Rihan darga, *darga at Sira*,	28, 55, 64
Mallūr sīme, *province*,	89, 90
Maliseṭṭi, *private person*,	124
Maḷūr, *place*,	34
Manchayya, *general*,	124
Mancheyaṇa, *hero*,	124
Maṇḍali, *place*,	11, 39
Maṇḍikal Ranga Rāju, *painter*,	35
Maṇḍya, *place*,	54
Do *hobli*,	116
Maṇḍya, *district*,	1, 54, 116
Maṇināgapurādhīśa, *title*,	105, 107
Manjappa Seṭṭi, *private person*,	45
Manu, *sage*,	105
Mārabagaṭe, *village*,	86
Mārepalli Koṇḍibhaṭṭa, *private person*,	106
Marivīraṇṇa, *private person*,	84
Mārkaṇḍēśvara, *god*,	33
Mārkaṇḍēya-vara-prasādamūrti, *god*,	63
Maruḷusiddhēśvara, *Vīraśaiva saint*,	109
Māstiguḍi, *shrine at Kalkere*,	40
Matsyāvatāra, *god*,	17, 39, 62
Māvepaḷi Rāmaiya Giriyapa, *donor*,	128
Māyāpuri, *place*,	104
Māyigagauḍa, *private person*,	118
Medakeri Nāyaka, *Chitaldrug chief*,	85
Mēlabairegauḍa, *chief*,	105
Mēlkōṭe, *place*,	34
Mōhinī, *paintings of*,	62
Mudavīragauḍa, *writer*,	109
Mudiyanakallu, *place*,	105
Mudvīrappa of Closepet, *private person*,	108
Mūgakaṇṭhīrava Narasarāja Voḍeyar, *Mysore king*,	89
Muhammad II, Sultan of Delhi, *coin of*,	80
Mūlasthānēśvara, *god*,	65
Mulbāgal, *place*,	5, 33
Muḷubāgilu, *same as Mulbāgal*,	113
Muḷuvāyi, *do*	114
Mummaḍi Krishṇarāja Wadiyar, *Mysore king*,	88, 89
Murāri, *god*,	104
Mūrurāya, *donee*,	106
Mysore, *place*,	9, 14
Do *district*,	1, 22, 52, 122

N

Nāgambhaṭṭa, *donee*,	106
Nāgarasa, *do*	106
Nagarēśvara, *god*,	39
Nahusha, *Mythological king*,	104
Naishadha, *donee*,	105
Nallappa, *private person*,	60
Nallūr, *village*,	3, 12, 39
Nammāḷvār, *image of*,	59
Naṇakkasa Pallava, *Pallava prince*,	37
Nanda, *Mythological king*,	104
Nandi, a guide to, *work*,	3
Nandi, *place*,	9, 34, 37
Nandi, *image of*,	57
Nandigiriyarasēndra, *father of Lingarasa*,	106
Nandikamba, *post*,	89
Nanjana bhaṭṭa, *donee*,	106
Nanjangūḍ, *town*,	22, 23
Nanjapa, *donor*,	108
Nanjuṇḍēśvara, *god, temple at Hārōhaḷḷi*,	122
Nārada, *sage*,	60, 62

	Page
Naraharibhaṭṭa, *donee*,	105
Narakāsura-samhāra, *paintings of*,	61
Narasimha, *god*,	27, 35, 36, 39, 55, 58 60, 63, 116
Do *temple at Sibi*,	77, 59, 127
Do *temple at Narasimha-dēvaraguḍḍa*,	55, 116
Narasimha, *donee*,	105
Narasimha, *private person*,	105
Narasimha, *Hoysaḷa king*,	123
Narasimha I, *do*	113
Narasimha III, *do*	118, 124
Narasimhabhārati, *same as Ammāji svāmi*,	82, 83, 84, 85, 86, 87, 88, 90
Narasimhabhaṭṭa, *private person*,	115
Narasimhachar, R., *scholar*,	110, 111, 118
Narasimha chaturvēdimangalam, *place*,	120
Narasimhadēvaraguḍḍa, *hill*,	55, 116
Narasimhasvāmi, *temple at Maddūr*,	117, 118
Nārāyaṇa, *god*,	51
Naṭarāja, *metallic image of*,	5, 6
Nāṭya Gaṇapati, *paintings of*,	62
Navanītanṛitta, *figure on a pillar*,	33
Nāyaka śirōmaṇi, *title*,	86
Nazir-ad-daulat, *Nizam*,	77
Nēmināṭha, *Jaina god*,	66
Nichchamadavaṇiga, *title*,	83
Ningegauḍanakere, *tank*,	107
Nolaṃbas, *rulers*,	2
Noḷambavāḍi, *province*,	120

O

Obhaḷa, *private person*,	105
Oddaḷḷi, *same as Varadahaḷḷi*,	15, 49

P

Padmāvatiyakshiṇī, *image of*,	45
Pāma Nāyaka, *Bahari chief*,	86
Panchabrahmēśvara, *temple at Nandi*,	9
Panchalingēśvara, *shrine at Avaṇi*,	7
Panchamukhi Ānjanēya, *image of*,	63
Panchamukhi Gaṇapati, *paintings of*,	62
Panchamukhi Śiva, *image of*,	63
Panchapāṇḍava, *temple at Avaṇi*,	7
Pāṇḍavas, *images of*,	63
Pāṇḍyas, *rulers*,	38
Parakāla matt, *matt*,	91
Parākrama bâhu of Ceylon, *coin of*,	79
Paraśurāma, *incarnation of Vishṇu*,	39, 62
Paravāsudēva, *temple at Guṇḍlupet*,	33
Parīkshit, *Mythological king*,	104
Pārśvanātha, *image of*,	14, 20 45, 113
Pārśvanātha basti, *at Chimale*,	14
Pārśvanātha, *basti at Karūr*,	45
Do *at Keresante*,	72
Pārvatī, *goddess*,	13, 33, 34, 37, 59
Pasige, *tax*,	34, 37, 57, 114
Paṭṭābhirāma, *group of*,	61, 63
Patwarpalli, *village*,	5
Penugoṇḍa, *kingdom*,	105
Peshwas, *Marattah rulers*,	81
Pinnama, *king*,	104
Pondicherry, *place*,	2
Portuguese, *people*,	15, 49
Potin, *coins*,	78
Prasanna Kēśava, *god*,	123
Pudukōṭa State, *coin of*,	80
Puradaya, *donor*,	110
Pūru, *Mythological king*,	104
Purūrava, *do*	104
Puṭṭibhaṭṭa, *donee*,	106

R

Rāghavadēvarāt, *king*,	104
Rājanarēndra *do*	104
Rāja Rāja, *Chōḷa king, coin of*,	79
Rāja Sāhu Narapati, *Marattah ruler*,	90, 91
Rāja Todar Mall, *votive image of*,	35
Rāma, *image of*,	33, 60, 61, 62
Rāmābhaṭṭa, *donee*,	105
Rāmachandra, *god*,	106
Rāmachandrāpura, *place*,	85
Rāmāchār, *private person*,	6

	Page
Rāmaṇṇa, *private person*,	72
Rāmarāja, *king*,	104
Rāmâyaṇa, *paintings of the episodes of*,	60, 61
Rāmēśvara, *temple at Avaṇi*,	7
Do *do Horakere*,	11, 39
Rāmēśvaralinga, *god*,	39
Rāmiah Setty, Mr., *private person*,	38
Ranganātha, *image of*,	7, 17, 23 31, 36, 58, 62, 68, 123
Ranganātha, *temple at Rangasthala*,	10
Do *do Māgaḍi*,	17
Do *do Haḷebīḍ*,	22
Do *do Huliyār*,	30, 68, 126, 127
Rangappa Nāyaka, *chief*,	55
Rangasthaḷa, *place*,	10
Rāsakrīḍā, *paintings of*,	61, 62
Raṭṭas, *rulers*,	105
Rēvaṇṇa Viraṇṇa Channabasappa, *donee*,	108
Rice, *scholar*,	110, 111
Robertsonpet, *place*,	5
Rudreya, *donor*,	109
Rudreya Vīraṇṇa, *private person*,	108
Rukmiṇī kalyāṇa, *paintings of*,	61
Rāmachandra, *god*,	105
Rāvaṇa, *demon, paintings of*,	61, 62
Rāyābhishēka maṇṭapa, *maṇṭap*,	52
Rāyadurga Nārasimha, *private person*,	106
Rāya of Roḍḍi, *ruler*,	105
Rēṇukāchārya, *private person*,	92, 107
Rēvaṇasiddhēśvarabeṭṭa, *hill*,	108
Rēvaṇasidēśvara, *Vīraśaiva saint*,	109

S

Sabhāpati, *father of Kaviśāsana Svayaṃbhū*,	106
Sāchchidānanda Bhārati, *pontiff*,	84
Sadalamma, *temple at Sādali*,	106
Sādali, *place*,	37
Sadāśiva, *donee*,	105
Sadāśiva, *figure on a pillar*,	33
Do *shrine at Varadāmūla*,	42
Sadāśiva Nāyaka, *Keḷadi chief*,	42
Sadāśivarāya, *Vijayanagar king*,	107
Sāgar, *place*,	13, 41, 43, 48
Sāhasamalla of Ceylon, *coin of*,	80
Śaiva dvārapālas,	57, 70, 73
Śakaṭa, *slaying of, paintings of*,	61
Saḷa, *group*,	31, 71
Sāḷuva Narasimha, *ruler*,	104
Śambhu, *god*,	104
Śambhulingēśvara, *temple at Keresante*,	31, 72
Samudramathana, *paintings of*,	62
Sanjīva Seṭṭi, *private person*,	127
Śankarāchārya Charita, *work*,	81
Śankarabhārati, *pontiff*,	84, 85, 86, 87 88, 89, 90, 91
Śankaranārāyaṇa, *stucco image of*,	63
Sankarārya, *father of Dharmābhaṭṭa*,	106
Śankara tīrtha, *tank*,	35
Śantanu, *mythological king*,	104
Sante Bennūr, *matt at*,	125, 126
Do *pāḷḷegārs of*,	82
Śāntinātha Basti, *at Bastihaḷḷi*,	21
Sapāda, *ruler*,	104
Saptamātrika, *panel*,	14, 33, 43, 44, 51
Saptatālachchēdana, *paintings of*,	33, 61
Śarabhamūrti, *image of*,	63
Sarabhāvatāra, *līlā of Śiva*,	61
Śāradā, *goddess, paintings of*,	62
Do *temple at Sringēri*,	82
Saradēsāyi of Navalu Sime, *officer*,	88
Sarajā Hanumappa Nāyaka, *Sante Beṇnūr chief*,	82, 83, 84, 85
Sarasvati, *goddess, image of*,	14, 45, 51, 68
Sarasvati, *river*,	43
Sarasvatigaṇadāsi, *title*,	110
Sātanūr, *village*,	54, 116
Śātavāhana, *inscription*,	111
Do *coins*,	78
Sātivūr, *same as Suttūr*,	124
Satyānka, *hero*,	48
Seringapatam, *place*,	3
Sēshāchaḷa, *sacred place*,	105
Sēse, *tax*,	123
Seṭṭihaḷḷi, *village*,	83
Sēvige Martuṇḍehāḷu, *village*,	88
Shaḍappa Bhaiyyappa, *chief of Bēlūr*,	105
Shāji Rāja, *father of Śivāji*,	12
Shāji's tomb, *at Hodigere*,	12
Shaṇmukha, *god*,	47, 63
Shehar Bānu, *tomb of*,	64

	Page
Shekh Farid, *tomb of*,	64
Shekh Kabīr, *do*	64
Shikārpur, *taluk*,	70
Shimoga, *district and town*,	1, 2, 10, 38, 39, 70, 81, 125
Sībi, *village*,	2, 27, 59, 127
Sidḷaghaṭṭa, *taluk*,	37
Sīlāditya, *Prince*,	48
Sindhugōvinda, *title*,	105, 107
Singaridīkshita, *private person*,	106
Sindanūr sīme, *province*,	87
Sira, *place*,	2, 28, 55, 64, 127
Sīrāya, *chief of Gadag*,	87
Sītā, *wife of Rāma*,	35, 61, 62
Sītārāmappa Nāyaka, *Sante Bennūr chief*,	83, 84
Śiva, *god*,	33, 34, 37, 48, 60, 61
Śivani, *place*,	9
Śivane sthaḷa, *province*,	84
Śivapura Sīnappa, *donee*,	106
Śravaṇabeḷagoḷa, *village*,	2
Śrī, *goddess*,	36
Śrī Chāmuṇḍēśvari, *legend*,	87
Śrī Harsha, *emperor*,	48
Śrīkaṇṭhēśvara, *temple at Nanjangūḍ*,	23, 59
Śrīmanmahā Nāyakāchārya, *title*,	86
Śringēri, *matt at*,	11, 39, 81, 82, 85, 89
Śrīnivāsa, *donee*,	106
Do *pontiff*,	62
Do *god*,	53, 63
Do *temple at Mulbāgal*,	36
Śrīnivāsa Brahmatantra Parakālasvāmi, *pontiff*,	91
Śrī Noḷambaru, *Noḷamba king*,	116
Śrīpati, *god*,	104
Śrī Puḷumāvi, *coin of*,	78
Śrī Rāma, *god*,	39
Do *legend*,	82, 84
Śrīranga, *sacred place*,	105
Śrī Rangarāja, *king*,	104
Śrī Sībi Narasimha, *god*,	128
Śrīvaishṇava saints,	62
Śrī Śūtakarṇi, *coin of*,	79
Śrīvaṭṭipalli Gōvindabhaṭṭa, *private person*,	106
Śrī Virūpāksha, *signature*,	106
Śrī Vīrabhadra, *legend*,	89
Sōmadēva, *king*,	104
Sōmanāthapura, *village*,	123
Sōmannāgarasa, *private person*,	107
Sōmaskanda, *group*,	9, 36
Sōmayājibhaṭṭa, *private person*,	105
Sōmēśvara, *temple at Mulbāgal*,	5, 33, 34, 114, 115, 123
Do *temple at Kuruḍumale*,	8, 33
Sōmēśvarapāḷya, *place*,	5
Subba Rao, *munshi*,	89
Subrahmaṇya, *god*,	39
Sugrīvasakhya, *paintings of*,	61
Sundarakalyāṇa mūrti, *do*	61
Suratrāṇa of the Hindurāya, *title*,	105
Suratrāṇa of Urigōla, *do*	105
Sūribhaṭṭa, *private person*,	105
Sūrya, *shrine of*,	19, 33
Sūryanārāyaṇa, *god*,	36, 62, 67
Suttūr, *village*,	123, 125
Svayambhu Vaijanātha, *god*,	120
Svayambhuvēśvara, *god*,	121

T

Talakāḍu, *place*,	120
Taḷangi, *family name*,	127
Tālūr Hiremaṭha, *matt*,	43
Tāṇḍavēśvara, *god*,	33, 51, 52, 63
Tātāchar of Chintāmaṇi, *private person*,	76
Tāta Pinnama, *king*,	104
Tellichery, *mint at*,	77
Tiberious, *coin of*,	77
Timmājōsya, *donee*,	105
Timmalayya, *do*	106
Timmaṇa Nāyaka, *donor*,	115
Timmaṇṇa, *private person*,	90
Tipoo Sultan, *Mysore ruler*,	81
Tippūru sīme, *province*,	105
Tippu Sultan's palace, *at Bangalore*,	17
Tipu, *portrait paintings of*,	60, 63, 64, 86, 91
Tirumala, *private person*,	105, 106
Tirumala Dīkshita, *do*	82
Tirumala mahārāya, *Vijayanagar king*,	105, 106, 107
Tirumalāmbikā, *queen*,	104
Tirumalarāya, *king*,	104
Tirumalarāya I, *do*	92

	Page
Tirupati, *place*,	36
Torakallādri, *do*	105
Tore Hadali, *village*,	87
Torenāḍ, *province*,	123
Trayambakarao Yaśavant gōsāvi, *Marāṭha officer*,	91
Tribhuvanamalla, *title*,	105
Trikūṭēśvara, *temple at Keresante*,	70, 72
Tripuradahana, *episode*,	62
Trivikrama, *figure on a pillar*,	36
Trivikrama, *god*,	61
Tumbara, *sage*,	60
Tumkur, *district*,	1, 2, 26, 55, 64, 126
Tungā, *river*,	39, 81, 85

U

Uchchangi, *place*,	120
Uchchangi Durga, *hill*,	38
Uchchangiyamma, *temple at Uchchangi-durga*,	38
Ugra Narasimha, *figure on a pillar*,	33, 36
Ulsoor, *place*,	16, 50, 51
Umā, *goddess*,	60
Umā Maheśvara, *shrine at Nandi*,	9
Do *figure of*,	33, 63, 67
Umāmahēśvaramūrti, *paintings of*,	61
Umāsahita Harihara, *figure on a pillar*,	33
Utkala, *king of*,	105

V

Vaikuṇṭha Nārāyaṇa, *god, figure of*,	33
Vaishṇava dvārapālas, *images of*,	53, 54, 73
Vaishṇavī, *goddess*,	44, 63, 68
Vāli, death of, *paintings of*,	61
Vāli Sugrīva, *figure on a pillar*,	33
Vallambhaṭṭa, *private person*,	106
Vālmīki, *cave at Āvani*,	7
Vāmana, *god*,	39, 62
Vāmana and Bali, *figures of*,	36
Varadā, *river*,	41
Varadahaḷḷi, *village*,	15
Varadāmūla, *do*,	13, 41
Varadarāja, *figure on a pillar*,	33
Varadātīrtha, *tank*,	41
Varāha, *god*,	36, 36
Vārāhī, *goddess*,	44, 68
Vāraṇāśiśankara, *donee*,	105
Varuṇa, *place*,	122
Vaṭamūla Dakshiṇāmūrti, *paintings of*,	61
Vaṭapatraśāyi, *do*	62, 63
Vaṭṭipalli Krishṇādhvari, *private person*,	106
Vengalabhaṭṭa, *donee*,	90
Venkaṇṇa, *private person*,	90
Venkappa Nāyaka, *donor*,	87
Venkaṭa, *donee*,	105
Venkaṭa I, *Vijayanagar king*,	114
Venkaṭādri, *do*	104
Venkaṭādribhaṭṭa, *donee*,	105
Venkaṭapati Rāya, *Vijayanagar king*,	2
Venkaṭaramaṇaśvāmi, *god, temple at Bangalore*,	17
Venkaṭayya, *donee*,	106
Venkaṭēśa, *god*,	36
Venkaṭēśa śāstri, *private person*,	5
Venkāya, *chief of Gadag*,	87
Venkayya, *donee*,	106
Vēṇugōpāla, *image of*,	11, 36, 50, 53, 52, 63, 74
Vibhīshaṇa, *coronation of*,	62
Vidyāgaṇapati, *god*,	47
Vidyāraṇyasvāmi, *pontiff*,	82, 83, 84, 85
Vidyāśankara, *guru of Kriyāśakti*,	35
Do *temple at Mulbāgal*,	35
Do *god*,	88
Vidyāśankara Chandramaulēśvara, *god*,	90
Vighnēśvara, *god, temple at Huliyār*,	65, 69
Vijaya, *purāṇic king*,	104
Vijayabāhu of Ceylon, *coin of*,	79
Vijayanagar, *period*,	2
Vijayanātha, *god*,	121
Vīṇādhāri Vīrabhadra, *god*,	44, 68
Vināyaka, *god, image of*,	69
Do *temple at Kuruḍumale*,	8
Do *do Huliyār*,	86
Do *do Keresante*,	31, 69
Do *do Āvinahaḷḷi*,	46
Do *do Kāgarsu*,	43

	Page
Vīrabhadra, *temple at Haḷebīḍ*,	22
Do *do Huḷiyar*,	69
Do *figure on a pillar*,	33
Do *image of*,	43, 69, 70
Vīrabhadrasvāmi, *god, temple at Mulbāgal*,	115
Vīrabhadrāpura, *place*,	14, 46
Vīrahemmāḍi Rāya, *ruler*,	104
Vīra Narasimha dēvarasa, *Hoysaḷa king*,	113, 118
Vīra Narasimhapura, *same as Amṛitūr*,	56
Vīrānjanēya, *god*,	40, 52, 55, 57
Do *temple at Āvinahaḷḷi*,	46
Vīrarāyi faṇams, *gold coins*,	76
Vīra Sōmēśvara, *god*,	85
Vīravenkaṭapati dēvarāya, *Vijayanagar king*,	114
Vīrayya Gaṇapayāchārya, *engraver*,	106
Virūpāksha, *donee*,	109
Virūpāksha Sāstri, *private person*,	89
Vishakaṇṭha, *image of*,	63
Vishṇu, *god*,	16, 34, 39, 51, 54, 58
Vishṇuvardhana, *Hoysaḷa king*,	69, 120
Vishvaksēna, *image of*,	60, 127, 128
Viśvanātha, *father of Sadāśiva*,	62
Viśvarūpa, *god*,	62
Viṭṭhala, *image of*,	36, 37
Do *temple at Mulbāgal*,	7
Viṭhōba, *image of*,	63
Vonṭrakūr, *place*,	86
Vrishabhamūrti, *paintings of*,	62
Vyāsanatōḷu, *symbol*,	89

Y

Yabharasāleya, *private person*,	124
Yāḍa Heggaḍe, *do*	120
Yajjalemane, *village*,	49
Yallambhaṭṭa, *donee*,	106
Yarabagi sīme, *province*,	87
Yarragollakavi, *private person*,	105
Yatīśvara, *image of*,	63
Yavanānkanabhīma, *title*,	105, 107
Yayāti, *mythological king*,	104
Yeṇṇeguṇṭeya Tirumala bhaṭṭa, *private person*,	106
Yōgānarasimha, *figure of*,	33, 36, 38, 71
Yōganārayaṇa, *do*	33
Yōgasanamūrti, *do*	61, 63
Yūpastambha, *pillar at Hiremagaḷūr*,	110, 111, 112

WD 2759—GBPM—350—6-8-47.

ILLUSTRATIONS

(1) FRONT VIEW.

(2) BACK VIEW

NATARAJA, SOMESVARA TEMPLE MULBAGAL (p. 34).

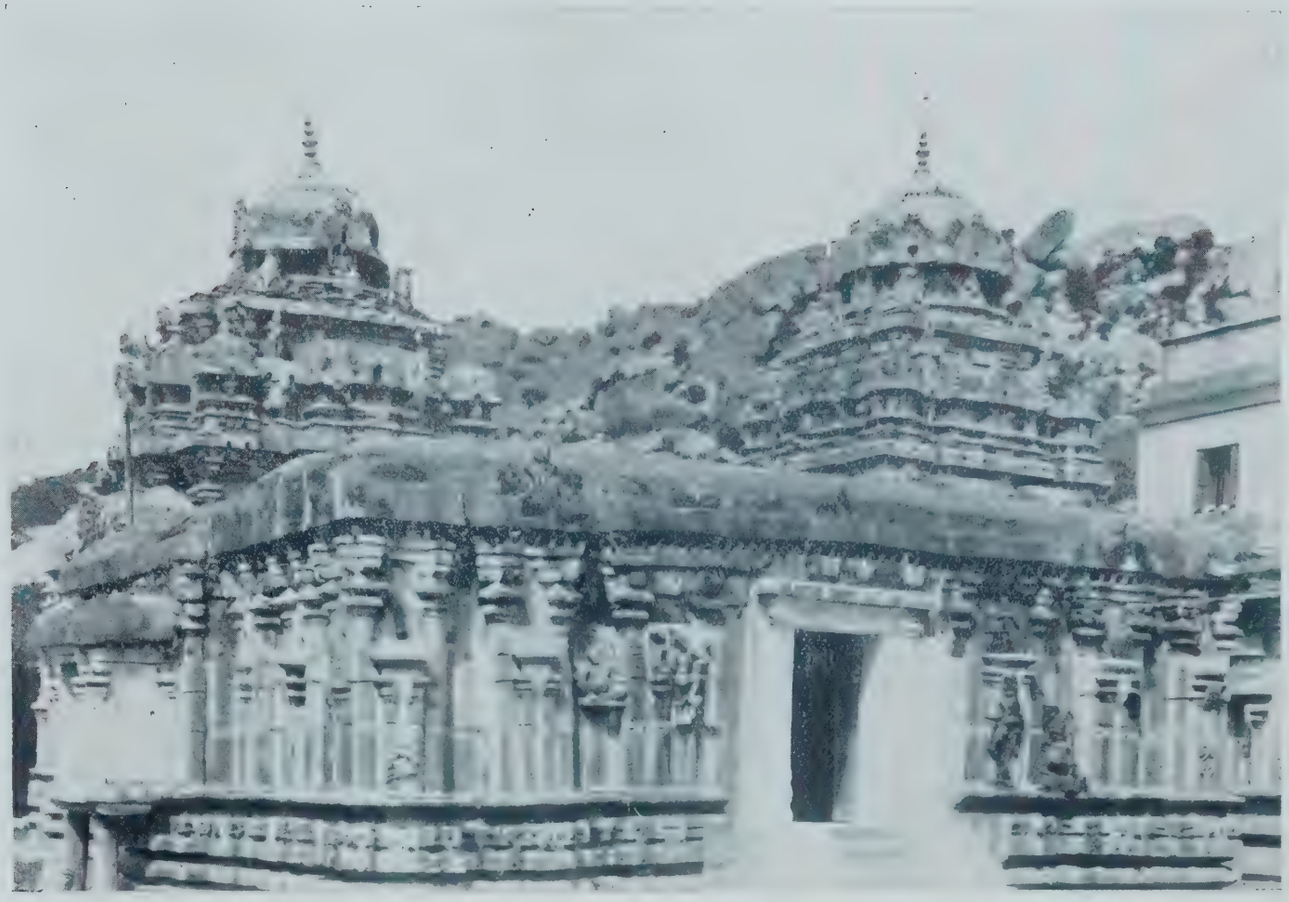
Mysore Archæological Survey]

PLATE I

(1) THE PILLARS OF THE NAVARANGA, SOMESVARA TEMPLE, MULBAGAL (p. 33).

(2) VITTHALA, VITTHALA TEMPLE, MULBAGAL (p. 37).

Mysore Archæological Survey]



(1) RAMESVARA AND LAKSHMANESVARA TEMPLES, AVANI (p. 7).

(2) VISHNU AND HIS CONSORTS, SOMESVARA TEMPLE, KURUDUMALE

(3) ILAVANJI VASUDEVA RAYA, SOMESVARA TEMPLE, AVANI

Mysore Archæological Survey]

(1) VIRABHADRA, VIRABHADRA TEMPLE, MULBAGAL

(2) LAKSHMINARASIMHA, HORAKERE (p. 38).

(3) BHASKARA, VARADAMULA

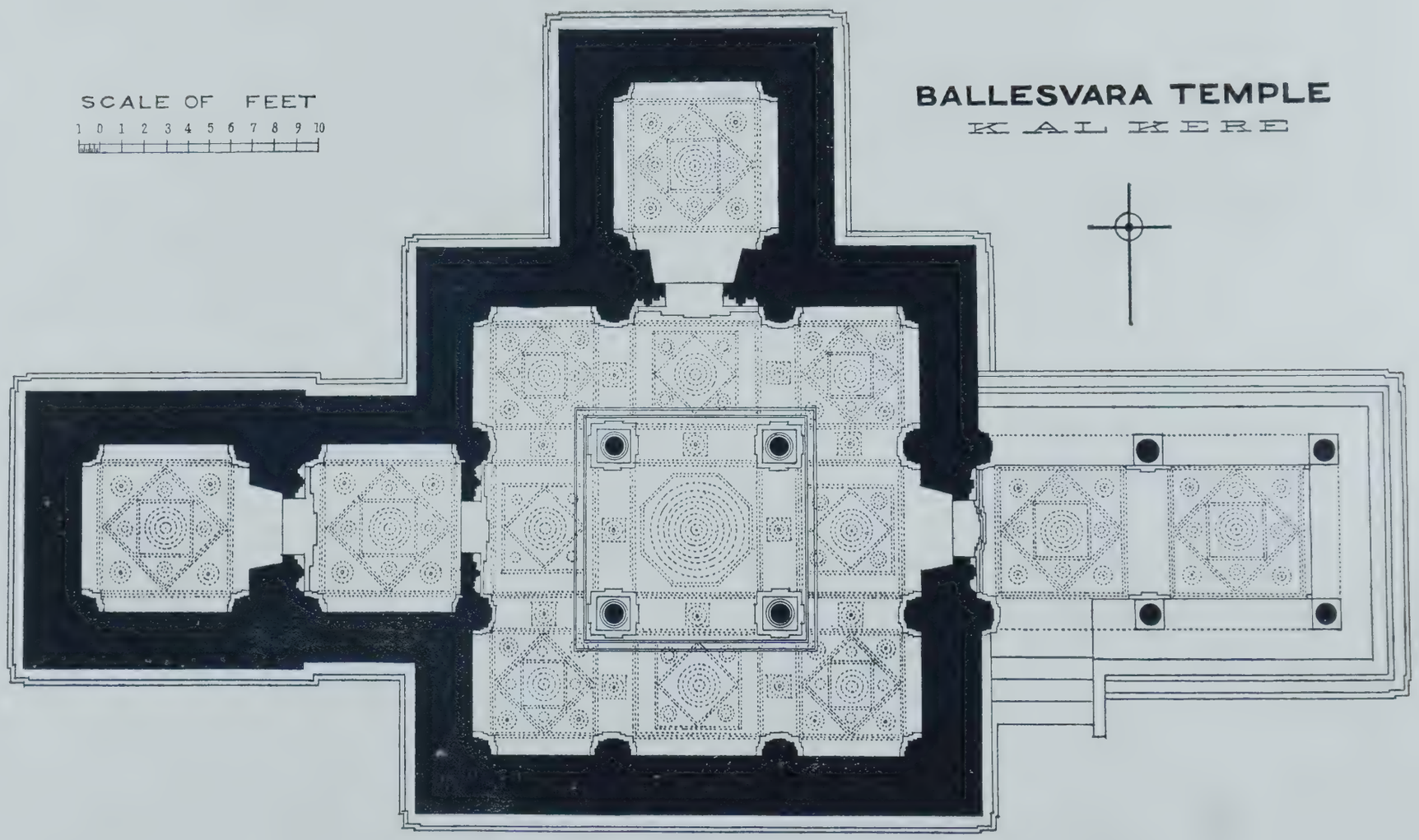
(4) SULABRAHMA, VARADAMULA

Mysore Archæological Survey]

(1) ISVARA TEMPLE, SADALI (p. 37).

(2) WALL, ISVARA TEMPLE, SADALI (p. 37).

Mysore Archæological Survey]



GROUND PLAN OF BALLESVARA TEMPLE, KALKERE (p. 40).

Mysore Archaeological Survey]

(1) DOLMAN OPENED, ADAMPALLI (p. 5).

(2) SADASIVA TEMPLE, VARADAMULA (p. 42).

(3) GAJALAKSHMI ON THE DOORWAY, SADASIVA TEMPLE, VARADAMULA (p. 42).

(4) SACRIFICIAL VESSEL, VARADAMULA (p. 42).

Mysore Archæological Survey]

PLATE VII

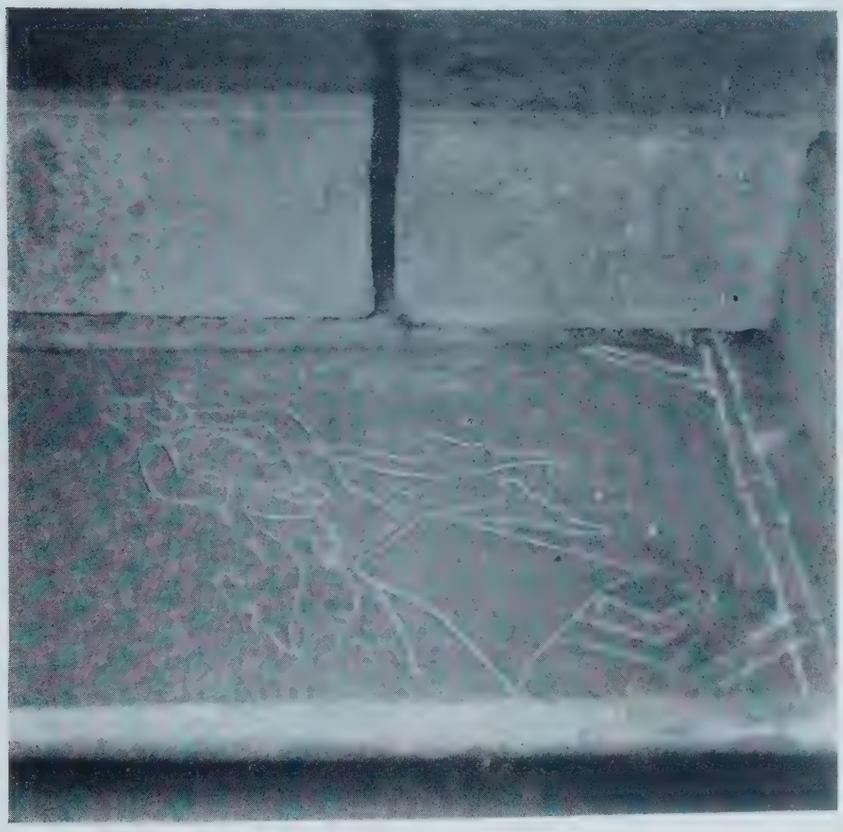
(1) SAPTAMATRIKA PANEL, HIREBHASKAR (p. 43.)

(2) GANESA, HIREBHASKAR (p. 43).

(3) PARSVANATHA, PARSVANATHA BASTI, KARUR (p. 45).

(1) VIRAGAL, GADDEMANE (p. 48).

(2) SARASVATI, PARSVANATHA BASTI, KARUR (p. 45).



(3) AN IKKERI CHIEF, SADASIVA TEMPLE, VARADAMULA.

(4) MAHISHASURAMARDINI, ODDHALLI (p. 15 AND p. 49).

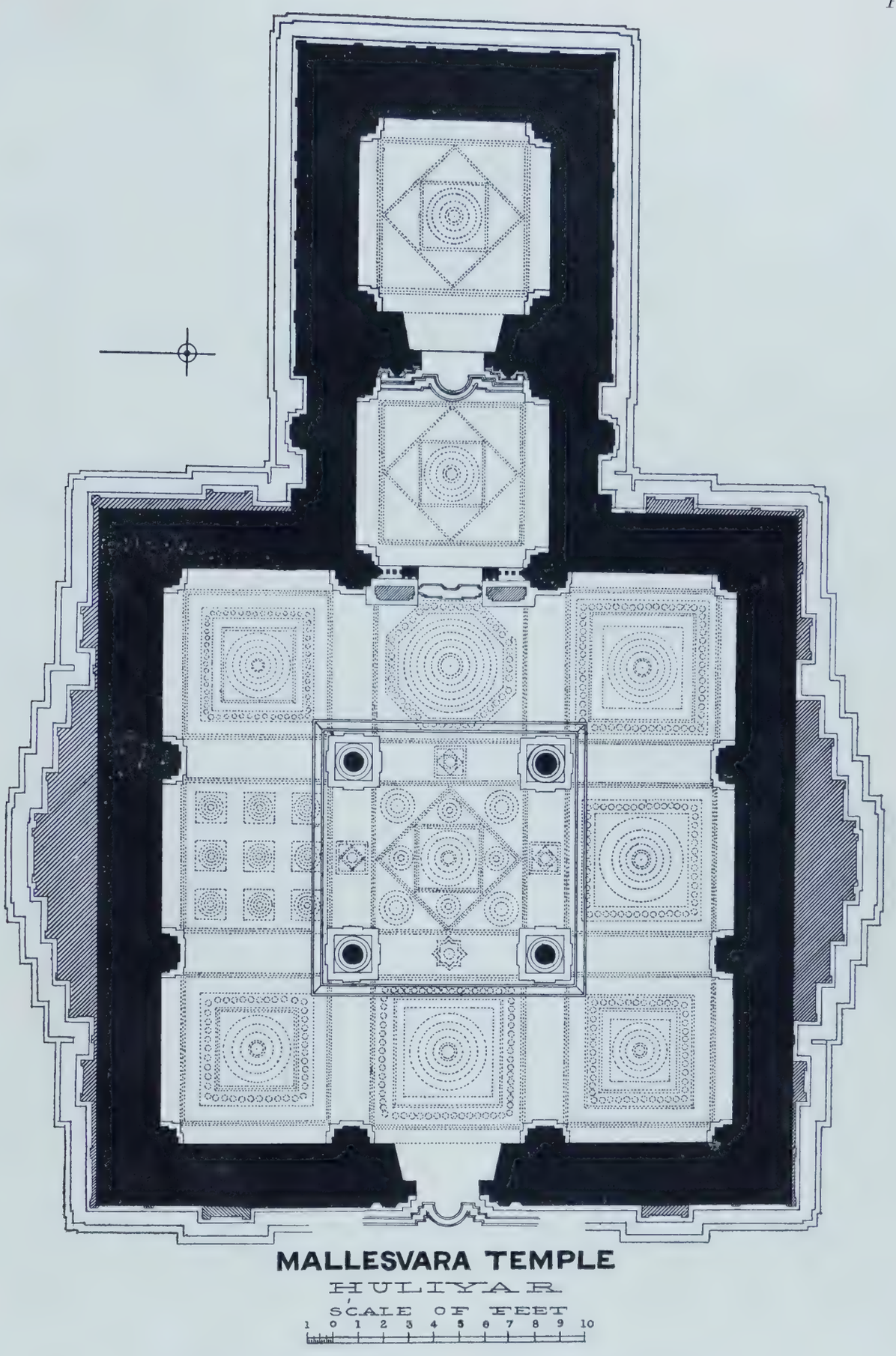
Mysore Archæological Survey]

(1) WOODEN PANEL, ODDHALLI (pp. 15 AND 49).

(2) KESAVA, CHENNIGARAYA TEMPLE, AMRITUR (p. 58).

(3) PANCHAMUKHI ANJANEYA, NARASIMHA TEMPLE, SIBI (p. 63).

Mysore Archæological Survey.]



GROUND PLAN OF MALLESVARA TEMPLE, HULIYAR (p. 65).

Mysore Archæological Survey.]

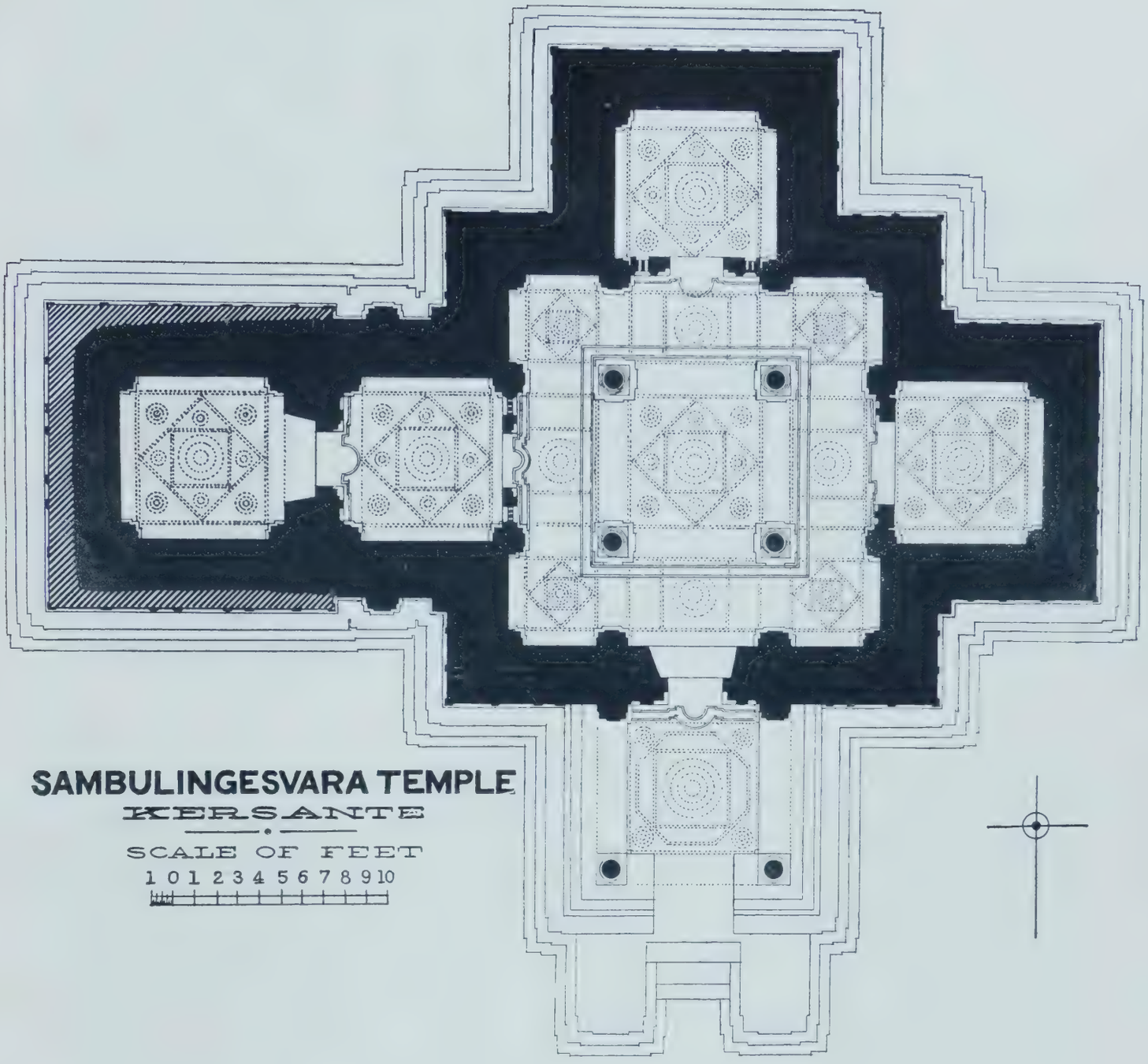
(1) VISHNU, MALLESVARA TEMPLE, HULIYAR, (p. 67).

(2) SARASVATI, MALLESVARA TEMPLE, HULIYAR (p. 68).

(3) VINAYAKA, VINAYAKA TEMPLE, HULIYAR (p. 69)

(4) PILLAR, BASTI, KERESANTE (p 74).

Mysore Archæological Survey.]

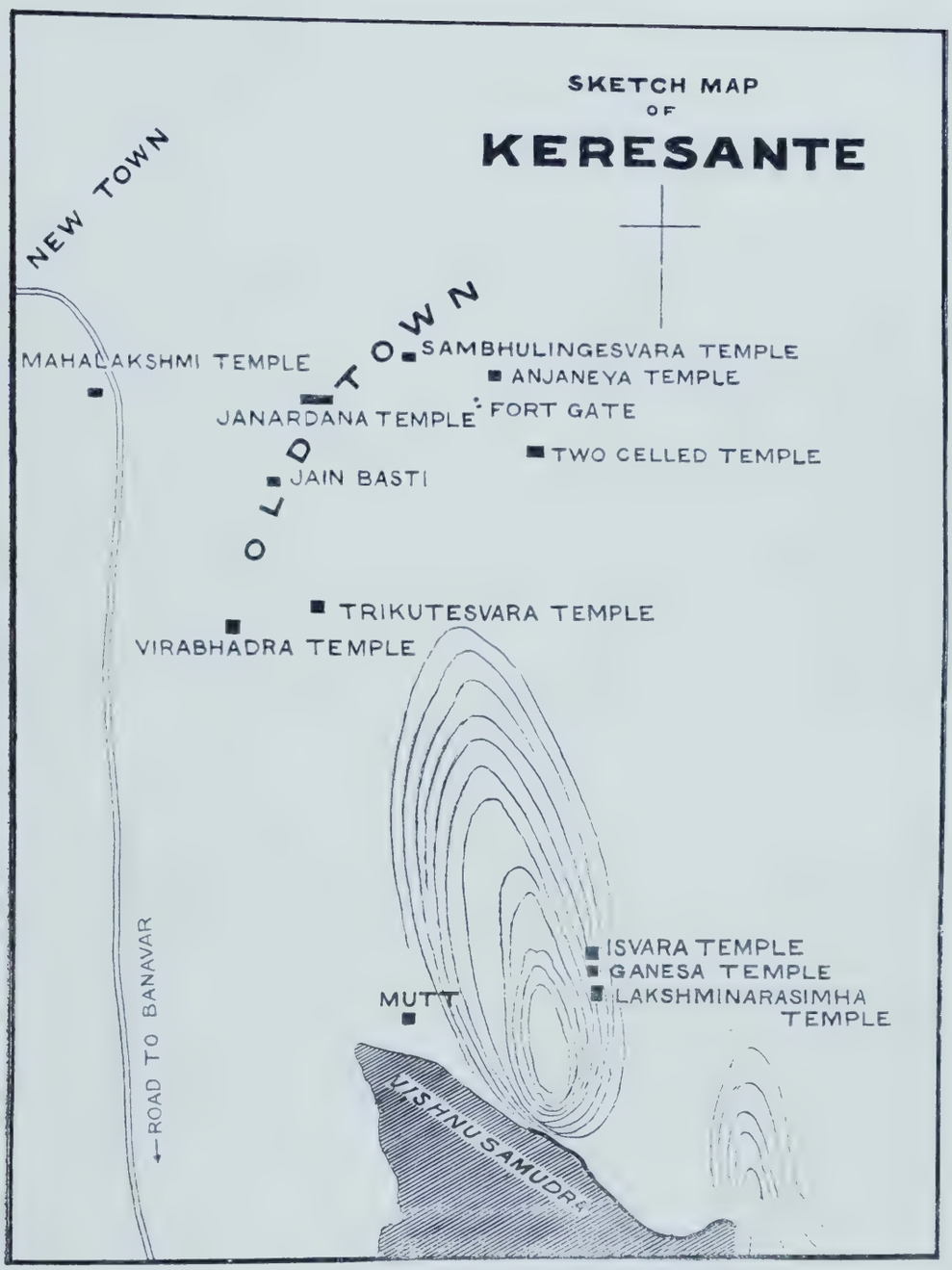


GROUND PLAN OF SAMBHULINGESVARA TEMPLE, KERESANTE. (p. 72).

Mysore Archæological Survey]

(1) ANCIENT AGRAHARA TOWN, KERESANTE (p. 69).

(2) THE MUKHAMANTAPA, JANARDANA TEMPLE, KERESANTE (p. 71).



SKETCH MAP OF KERESANTE (p. 69)

Mysore Archæological Survey]

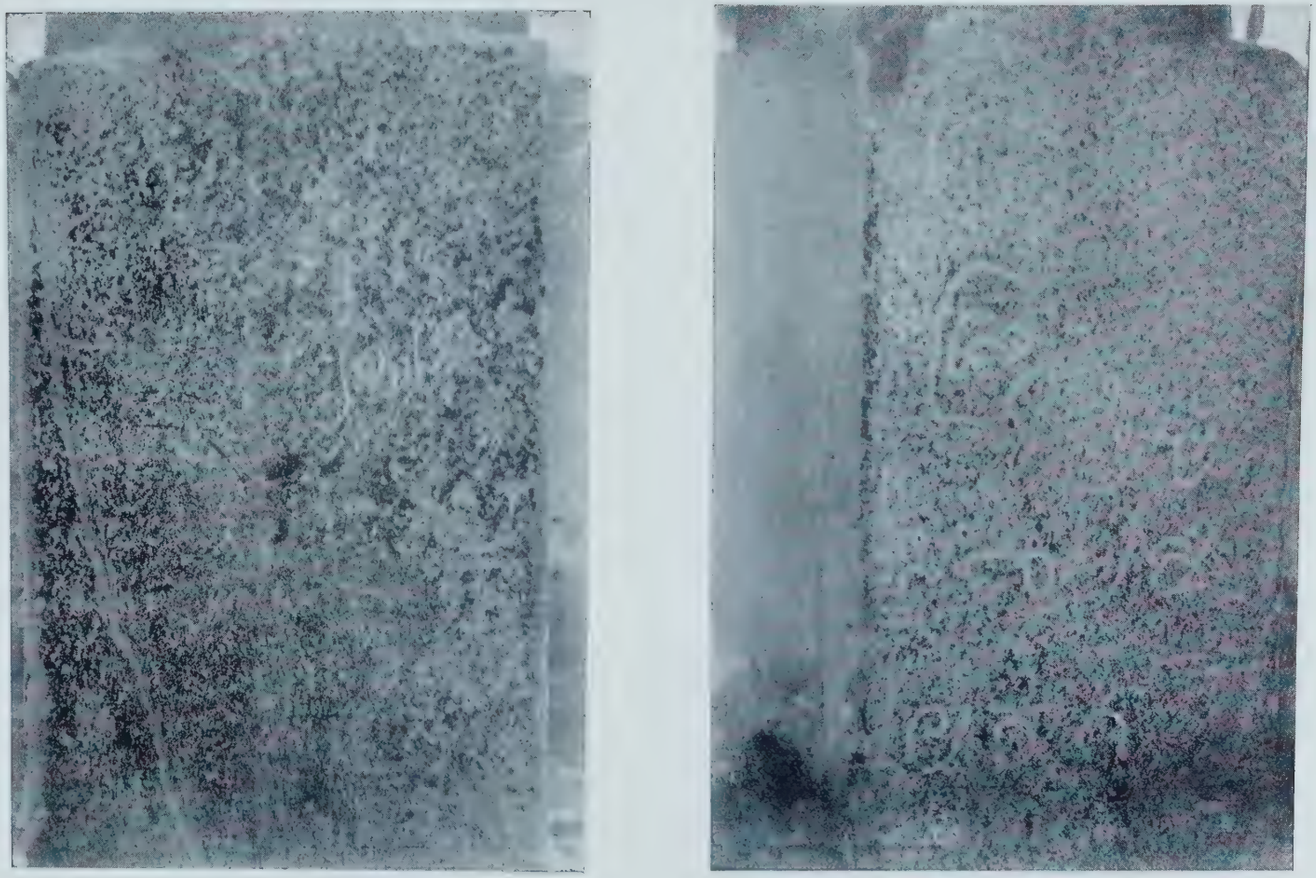
(1) BASTI, KERESANTE (p. 74).

(2) TRIKUTESVARA TEMPLE, KERESANTE (p. 70).

(3) JANARDANA TEMPLE, KERESANTE (p. 71)

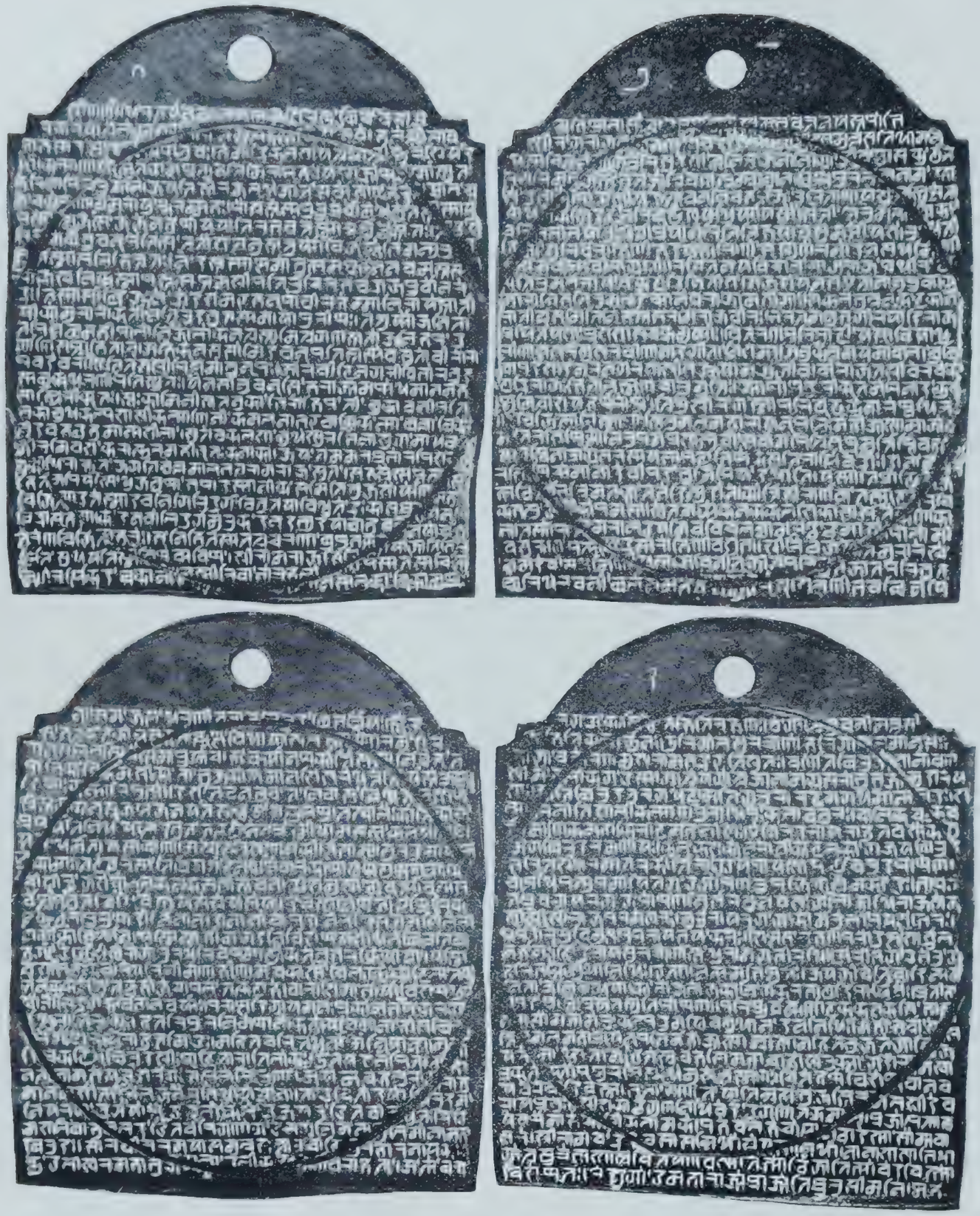
(4) SAMBHULINGESVARA TEMPLE, KERESANTE (p. 72)

Mysore Archæological Survey]



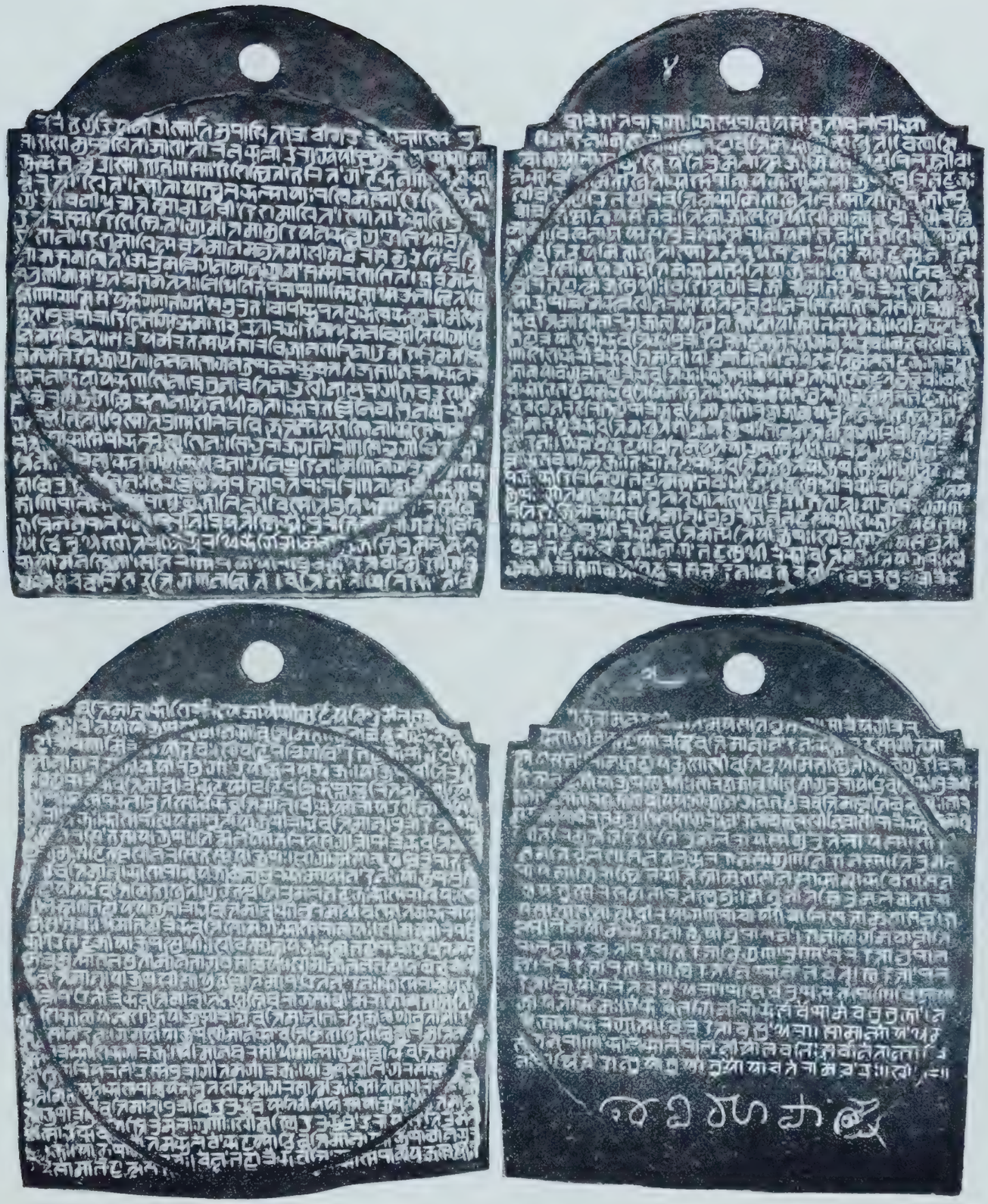
INSCRIPTIONS ON THE HIREMAGALUR YUPASTAMBHA PILLAR (p. 110)

Mysore Archæological Survey]



COPPERPLATE GRANT OF TIRUMALARAYA OF VIJAYANAGAR (p. 92)

Mysore Archæological Survey]



COPPERPLATE GRANT OF TIRUMALARAYA OF VIJAYANAGAR (*Continued*). (p. 92)